CIN 130 – Cinema Aesthetics

Course Booklet

Fall 2020 - Professor Dew
Santiago Canyon College
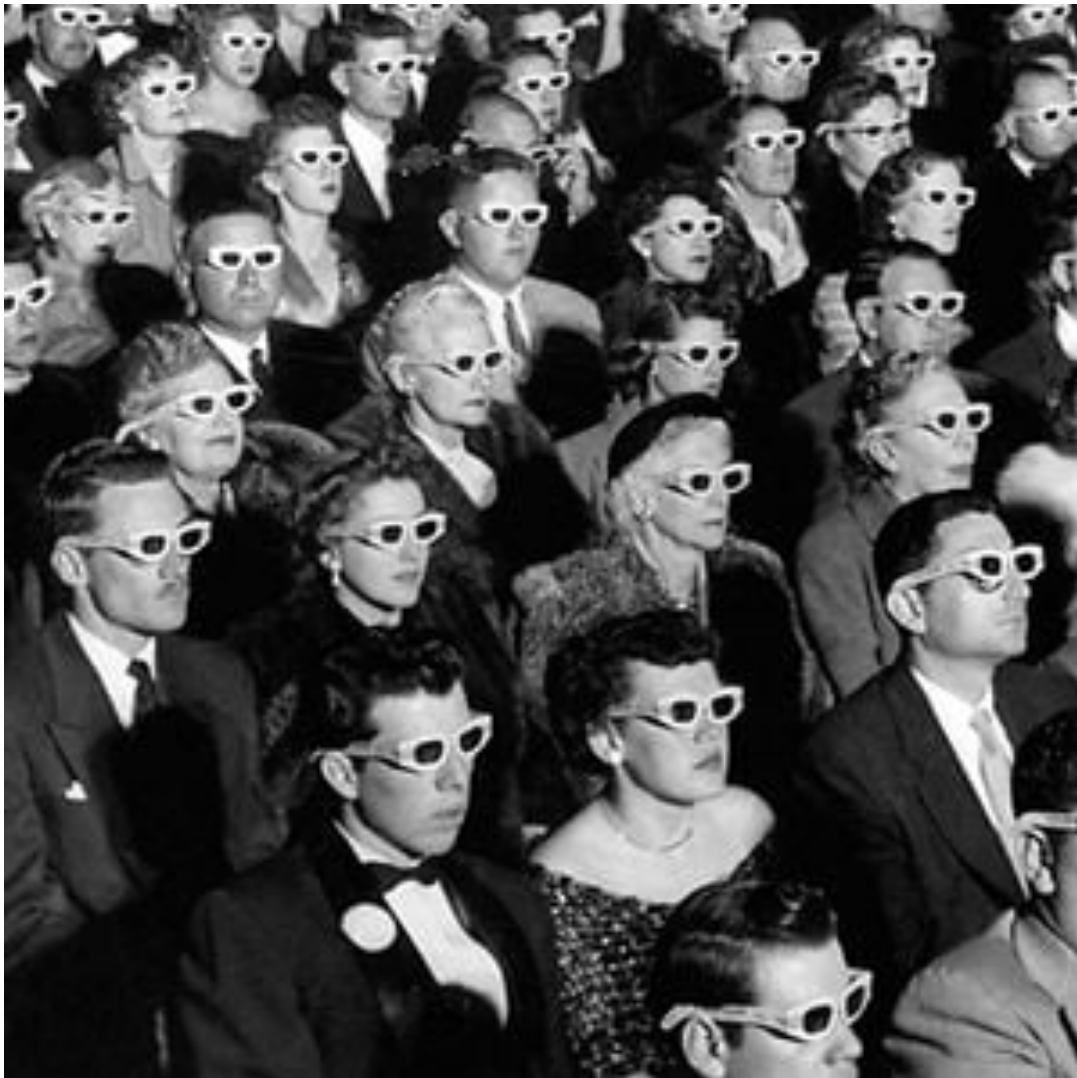
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INTRO TO FILM AESTHETICS

aes·thet·ics[1]

[es'THetiks]

NOUN

1. a set of principles concerned with the nature and appreciation of beauty, especially in art.
2. is a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty.
3. the study of the mind and emotions in relation to the sense of beauty.
4. An attempt to establish a set of criteria from which to judge the beauty of art.

What is Aesthetics?   *~paulford.com*

From its philosophic roots in ancient Greece, where thinkers like Socrates and Plato considered the inherent meaning and beauty of things, aesthetics is also used to refer to the critique of art and design. The word – aesthetics – derives from the ancient Greek word aisthanomai, which means perception by the senses. As such, it is used in modern English as a noun, in the sense that something can appeal to the senses. Since the meaning of the word relies upon sensory perception, its definition is fluid, varying through time, and it is subjective, differing between people and cultures.

In a more general sense, aesthetics as a philosophy, refers to the study of sensory values. This means the judgement or evaluation by the senses and through time has come to refer to critical or philosophical thought about art, culture and/or nature.
A subfield of axiology, the philosophy of art – aesthetics is interested in ways of seeing, and of sensing the world. As a field of study, aesthetics involves ways of seeing and perceiving the world, as well as new and novel interpretations.

In a contemporary sense, aesthetics can be used to reference a particular style or design. For example, a culture that uses a motif through many areas of design and function can be said to appreciate or adhere to a specific aesthetic. As a critical study, aesthetics assumes an ability to judge on a sensory level, as well as a collective agreement about ideals of beauty. The philosopher Immanuel Kant distinguished between an object's ability to be 'agreeable' to one person, as it is in line with personal taste, while not conforming to more widely held notions of beauty. In this analysis beauty is a more actual quality than opinion. One can watch the interpretation of fluid aesthetic through time through the artistic representation of the human physical form. Dating to early Greek sculpture and drawing, the human form has provided a timeless model for the cultivation and evolution of art and aesthetics. Features like proportion, musculature and accurate representation are used as an unchanging baseline through time – allowing artists and aesthetic periods to deviate from imitation to interpretation. Aesthetic similarities in different cultures are also observable in the artistic representation of the human form. Features such as body hair are often omitted, showing a near-universal preference for hairlessness.

"Art is the imposing of a pattern on experience, and our aesthetic enjoyment is recognition of the pattern." *~Alfred North Whitehead*

What is the Golden Ratio?   Phi = Φ
1.61803399
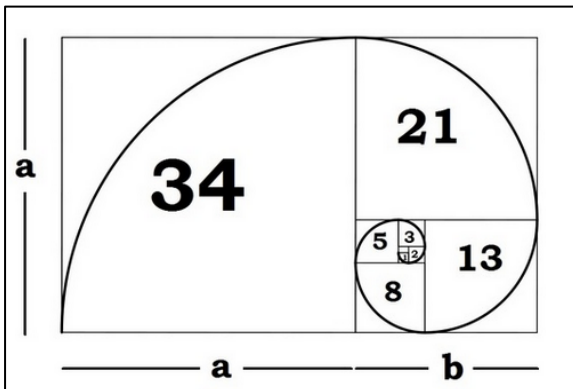
The Golden ratio is a special number found by dividing a line into two parts so that the longer part divided by the smaller part is also equal to the whole length divided by the longer part. It is often symbolized using phi, the 21st letter of the Greek alphabet. In an equation form, it looks like this.
The equation:
a/b = (a+b)/a = 1.6180339887498948420

As with pi, the digits go on and on, theoretically into infinity. Phi is usually rounded off to 1.618. This number has been discovered and rediscovered many times, which is why it has so many names — the Golden mean, the Golden section, divine proportion, etc. Historically, the number can be seen in the architecture of many ancient creations, like the Great Pyramids

The Golden Ratio also appears in all forms of nature and science.

Some unexpected places include: Flower petals, Seeds, Shells, Tree branches, Pinecones
Spiral galaxies: The Milky Way has a number of spiral arms, each of which has a logarithmic spiral of roughly 12°. The shape of the spiral is identical to the Golden spiral, and the Golden rectangle can be drawn over any spiral galaxy.
Fingers: The length of our fingers, each section from the tip of the base to the wrist is larger than the preceding one by the ratio of phi.
Animal bodies: The measurement of the human navel to the floor and the top of the head to the navel is the Golden ratio. Also: Dolphins, starfish, sand dollars, sea urchins, ants, bees
DNA molecules: A DNA molecule measures 34 angstroms by 21 angstroms at each full cycle of the double helix spiral. In the Fibonacci series, 34 and 21 are successive numbers.

Fibonacci Sequence
The Fibonacci sequence is a series of numbers where a number is found by adding up the two numbers before it. Starting with 0 and 1, the sequence goes 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, and so forth. Written as a rule, the expression is $x_n = x_{n-1} + x_{n-2}$. Named after Fibonacci, Fibonacci numbers were first introduced in his Liber abaci in 1202. This sequence ties directly into the Golden ratio because if you take any two successive Fibonacci numbers, their ratio is very close to the Golden ratio. As the numbers get higher, the ratio becomes even closer to 1.618

Principles of Compositional Design

The principles of design are the recipe for a good work of art. The principles combine the elements to create an aesthetic placement of things that will produce a good design.

Emphasis - is an area that first attracts attention in a composition. This area is more important when compared to the other objects or elements in a composition. This can be by contrast of values, more colors, and placement in the format.

Balance - is a feeling of visual equality in shape, form, value, color, etc. Balance can be symmetrical or evenly balanced or asymmetrical and un-evenly balanced. Objects, values, colors, textures, shapes, forms, etc., can be used in creating a balance in a composition.

Unity - brings together a composition with similar units. If your composition was using wavy lines and organic shapes you would stay with those types of lines and not put in just one geometric shape.

Contrast - offers some change in value creating a visual discord in a composition. Contrast shows the difference between shapes and can be used as a background to bring objects out and forward in a design. It can also be used to create an area of emphasis.

Directional Movement - is a visual flow through the composition. It can be the suggestion of motion in a design as you move from object to object by way of placement and position.

Rhythm - is a movement in which some elements recurs regularly. Like a dance it will have a flow of objects that will seem to be like the beat of music.

Proportion – relative size and importance of elements within a composition

Elements of Design

Line - including implied, vertical, horizontal, diagonal & contour
Color - refers to specific hues and has 3 properties, Chroma, Intensity and Value
Shape - is flat 2-dimensional line with no form or thickness. Types: geometric and organic.
Form - is a 3-dimensional object having volume and thickness. It is also the illusion of a 3-D effect that can be implied using light & shading techniques.
Texture - is about surface quality either tactile or visual. Texture can be real or implied
Space - refers to variations in the perspective, and proportions of objects, lines or shapes.

Principles of Design
Overview

Principle	Picture	Description
Balance		visual weight of objects in artwork. They can be asymmetrical, symmetrical or radial.
Unity		similar shapes, colors, shapes or objects next to each other
Variety		different shapes, colors, shapes or objects next to each other
Proportion		shows size relationship between objects.
Emphasis		the part of the work stand out, in order to catches the viewer's attention
Pattern		the use of two or more repeated elements such as in a regular arrangement.
Movement		the sense of motion or action created in an artwork.

9 Top Photography Composition Rules ~photographymad.com

Rule of Thirds
Imagine that your image is divided into 9 equal segments by 2 vertical and 2 horizontal lines. The rule of thirds says that you should position the most important elements in your scene along these lines, or at the points where they intersect.

Balancing Elements
Placing your main subject off-center, as with the rule of thirds, creates a more interesting photo, but it can leave a void in the scene which can make it feel empty. You should balance the "weight" of your subject by including another object of lesser importance to fill space.

Leading Lines
When we look at a photo our eye is naturally drawn along lines. By thinking about how you place lines in your composition, you can affect the way we view the image, pulling us into the picture, towards the subject, or on a journey "through" the scene.

Symmetry and Patterns
We are surrounded by symmetry and patterns, both natural and man-made., They can make for very eye-catching compositions, particularly in situations where they are not expected.

Viewpoint
Before photographing your subject, take time to think about where you will shoot it from. Our viewpoint has a massive impact on the composition of our photo, and as a result it can greatly affect the message that the shot conveys. Consider not just shooting from eye level.

Background
The human eye is excellent at distinguishing between different elements in a scene, whereas a camera has a tendency to flatten the foreground and background. This problem is easy to overcome at the time of shooting by looking around for a plain and unobtrusive background

Depth
Because photography is a 2D medium, we have to choose our composition carefully to conveys the sense of depth that was present in the actual scene. You can create depth in a photo by including objects in the fore, middle & background and by overlapping objects. The eye recognizes these layers & mentally separates them, creating an image with more depth.

Framing
The world is full of objects which make perfect natural frames, such as trees, archways and holes. By placing these around the edge of the composition you help to isolate the main subject from the outside world. The result is a more focused image, which draws your eye in

Cropping
Often a photo will lack impact because the main subject is so small it becomes lost among the clutter of its surroundings. By cropping tight around the subject, you eliminate the background "noise", ensuring the subject gets the viewer's undivided attention.

"A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away." ~Antoine de Saint-Exupery

Film History – Class 1 – Basic concepts

Basic Film Concepts

What is film: A series of printed on celluloid and run through
a projector at a speed that produces the illusion of motion.
Gauges: 8mm, 16mm, 35mm, 70mm
Film Stock: Color or B/W, (Kodak, Fuji)
Movie Types: Narrative, Documentary, Experimental, Commercial
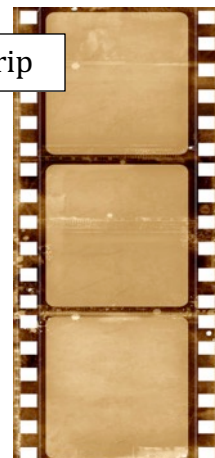**Movie** – collection of images put together
   Scene: segment of film containing a single location or episode
     Shot: single, basic building block of any film
       Take: 1 version of any shot. Several Takes made of each shot

Film strip

Filmmaking Process – Starts with a script or a treatment

Development (1 yr. to Infinity) Acquiring rights, revising/writing script, get director/star
Pre- Production (1 year) – Planning stage: casting, hiring crew, picking locations, financing,
     legalities, creating shooting schedule, planning production
Production (1 - 3 months usually) – Shooting the film assembly editing
Postproduction – (6-12 months) Synchronizing film and sound, editing, correcting errors
     in sound, music, mixing, marketing, credits, titles cards, digital effects.
Sometimes: re-shoots, 2nd unit shooting (backgrounds), Looping (dubbing sounds)

Shooting a film

1. Not shot in order – many reasons
2. Can spend days on one shot or do several in a day
3. One camera is used except in large action **shots**, stunts
4. Each **shot** gets several takes to perfect/ experiment
5. Each **scene** is usually shot from a variety of angles called **coverage**
6. Film Crews consist of highly skilled people with individual & specialized skills

Key Concepts

1. Filmmaking is expensive – average budget in Hollywood: 5 – 10 million
2. Filmmaking is a collaborative art – takes many skilled people to do it
3. Filmmaking is a lengthy process happening over many months, years
4. Film manipulates time and space in ways that no other art can
5. Film is most closely related to theater and many of its terms and initial concepts
   evolved from there. Yet film is flat like a painting and is composed for your eye

Classic Hollywood Style – Old school filmmaking as established by HW's golden age

1. Linear narrative film with 3 act story structure
2. Single protagonist
3. Identification – audience is made to like or at least identify with hero
4. Central goal for protagonist and central conflict to overcome
5. Romantic subplot - Hero has love interest
6. Happy ending - goals achieved, bad guys punished
7. Technical Mastery – perfect lighting and sound are flawlessly executed
8. Invisible Technical components – Tech doesn't call attention to itself

Single-Camera Production

Single Camera Production is the process of making a film using one single camera only. Most films are made this way. Multiple camera shoots would occur during stunts, action or large wide set shots

Shooting Process

Block the action
Light the set
Rehearse for camera, acting
Tweak lighting, camera, make up
Shoot
Repeat for each shot!

Slate – used to mark the front of every shot for reference in editing

Advantages of Single Camera Production:

*   It is cheaper - only one camera is used
*   You have more control - lighting, set, sound for each shot
*   Good if you have limited space
*   Allows for perfection of shot
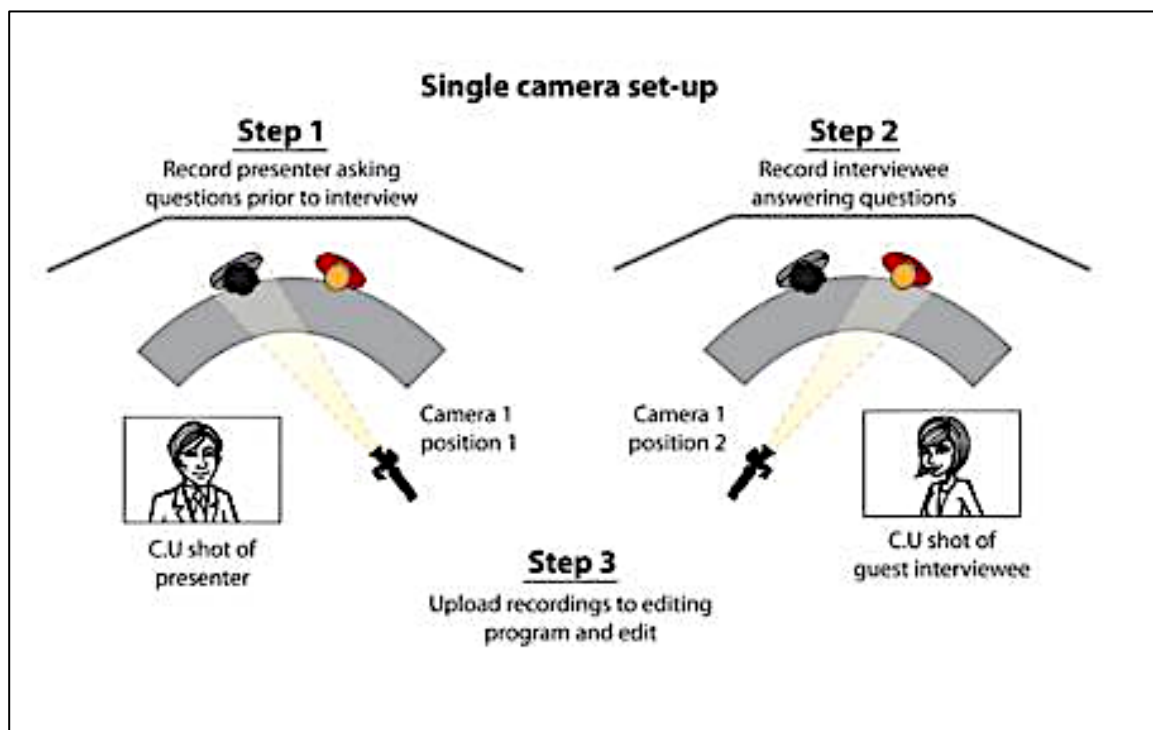
Every Director has their own plan and style.
Every production is different. Action is vastly different from comedy
Budget and schedule determine approach and number of takes
Some actors are best on first take, others need to warm up
The production can't move on from a shot until its complete.

FILM CREW POSITIONS AND RESPONSIBILITIES

Director
1. Artistic Visionary for film. The Auteur
2. *Casting (with Producer and Castin Director)*
3. Working directly with actors, coaching the performance
4. Mise en Scene: Blocking, Camera Angles, placement & moves *(with DP)*
5. Chief Creative – supervises work of other designers (costume, set, music)
6. Usually yells 'cut and action'
7. Editing *(with Editor)*

Producer
1. Chief organizer of the film. Usually several producers in a hierarchy
2. Organizes, schedules and plans film production *(with Asst Director)*
3. Casting *(with Director)*
4. Financing/Budget
5. Hires and fires crew. May hire Director….
6. Legalities, permits
7. Finishes film: Credits, post production, Markets film to audience

Director of Photography
1. Shoots the film – his eye on the camera
2. Lighting – the look of the film
3. Head of the crew – gives orders to entire crew
4. Camera angles and movements *(with Director)*
5. In charge of film stock and developing choices

Production Designer –
1. Visionary for look of film, designs, or finds all sets, props, costumes.
2. Head of Dept. overseeing:
   - Set Designer: Designs and supervises construction of sets used in film
   - Costume Designer: Designs costumes used in a film
   - Props, Vehicles, Weapons, devices
   - Hair/Make Up

Sound Designer/ Composer
1. Creates mood and emotion with musical choices
2. Designs, or finds sounds heard in the film. Creates Aural landscape
3. Composes music heard in the film.
4. Sound editor layers sound in a film creating sonic landscape
   Sound Mixer – Soundman on set that records dialogue

Editor
1. Edit the film: assembles shots in order to tell the story
2. Rearranges story components to give a fresh take on material
3. Creates films pacing and rhythm
4. Match juxtaposed shot for maximum effect

Casting Director – Casting all smaller parts
Assistant Director – In charge of order, logistics and scheduling on set
Script Supervisor: Keeps track of script during production, helps director keep track of dialogue & scene coverage. Gives lines to cast when they forget

Film in the Television Age   1947-1960

TV broadcasts begin in New York City in 1946 and steadily grows in viewership through the decade of the 50's. By decades end most Americans had TVs in their homes and the advertising revenues are enormous making the medium very powerful and very controlled. TV is initially B/W and LIVE, not recorded. It has the tension of theater.

Number of sets: 1945 = 10,000, 1950 = 6 million, 1960 = 52 million (9/10 homes)
2020: 120 million households, 99% of homes, average 2.3 TVs in an American home

Hollywood reacts to TV's rise

1. Film ignores TV even mocks it
2. More color films made to give audiences something new
3. Widescreen techniques are developed
4. Gimmicks: Smellorama, 3D, Cinerama, etc.
5. Creates Drive in – connect to suburban car culture
6. Push limits of production code – more sexuality, violence and dangerous themes
7. Eventually resort to appealing to rising teen audience who are escaping home and parental supervision
8. Hollywood starts producing shows the new medium in mid 50s
9. Massive advertising campaigns for films on TV
10. Big budget epic films with big stars. Huge productions nearly bankrupt Hollywood
11. Upgrades to theaters: improving sound, seats and services

What is changed forever and continues into 60's

1. Widescreen: format is eventually settled on and becomes standard
2. Color films: 1947 = 12%, 1954 = 51%, 1960 = 80%
3. Youth audience: Hollywood responds with films geared to younger audience
4. Production code is slowly eroded
5. TV stars and TV directors slowly start making their way to Hollywood
6. Some TV stars make transition to movies but generally door is closed

Transition from Film to digital

1989 – Digital editing bays introduced
2000 – First 15 theaters went to digital projection
2011 – Most filmmakers switch to digital cameras with introduction of Ari
2015 – 97% of USA theaters use digital projection

Digital cinema refers to the use of digital technology to distribute or project motion pictures as opposed to the historical use of motion picture film. A movie can be distributed via hard drives, the Internet, dedicated satellite links or optical disks such as Blu-ray Discs. Digital movies are projected using a digital projector instead of a conventional film projector.

Core Observations – Film History
How film changed from past to present
1. B/W to Color
2. From square screen to Widescreen
3. From Hayes Production code to MPA rating system
4. From using only sets to On Location shooting
5. From Dialogue Driven to Visually Driven
6. From Heroes to Anti Heroes
7. From Orchestral scores to Dynamic Pop soundtracks
8. From producer driven to director driven the back to producer driven
9. From Americans prime entertainment to one of many
10. Single theaters to multiplexes
11. Studio driven to auteur driven and back to Studio driven
12. Happy predictable endings to diverse complex endings
13. From Studio Star system to Stars driven industry
14. From stars being created, to start creating films

Advantages: Digital vs Film
1. Cheaper – reduces overall cost tremendously
2. Cameras are smaller/lighter
3. Unlimited takes of unlimited length
4. Immediate review of footage
5. No environmentally dangerous chemicals used
6. Easy to transport
7. Easier to get light exposure
8. Easier to use with digital editing and projections

1910-1950s
Studio Driven

1965-1980
Director Driven

1980s
Studios reassert power

1990s
Independent film era

2000s
CGI + Studio

2010
Superhero Studio driven

Average cost of films: 18 million

Production budgets of 5,713 films released domestically, 1999-2018
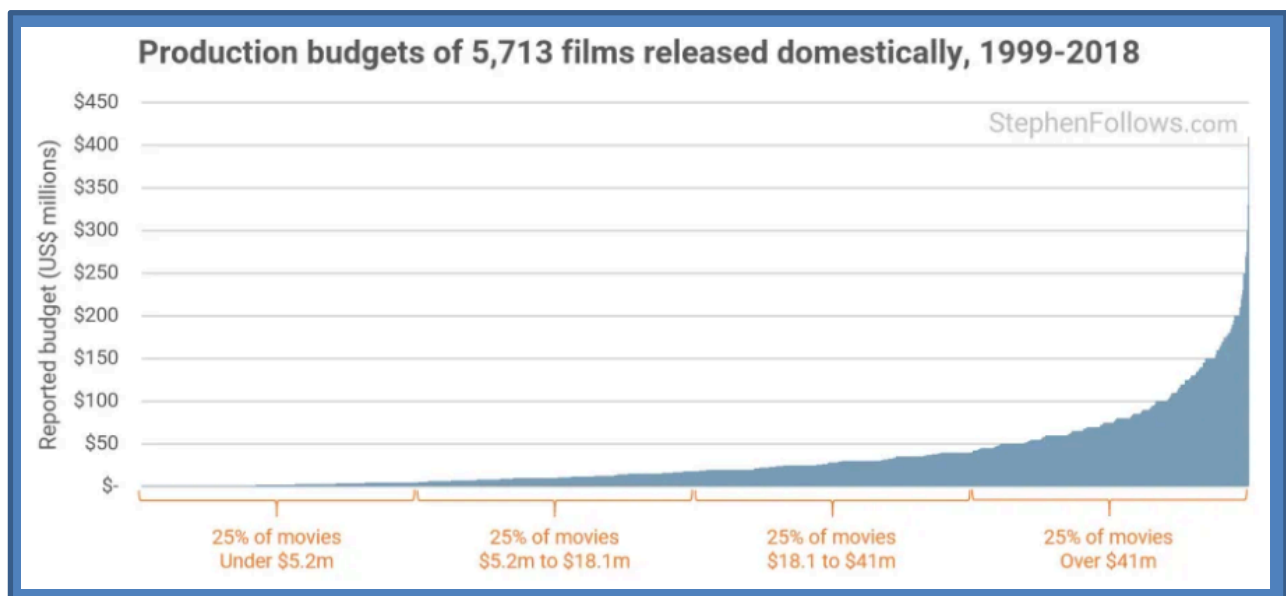
CINEMATOGRAPHY

The art or technique of movie photography, including both the shooting and the processing of the image. The person in charge is the Cinematographer or Director of Photography. The DP actually shoots the film, lights it, heads the crew and helps create the look and visual style of the film along with the Director.

Camera Framing & Composition

Composition rules and conventions are older than cinema and photography. Most of the concepts in this page have been used for hundreds of years in painting. Filmmakers and photographers have borrowed many techniques from painters and used them as a springboard for new ideas and practices.

Framing: The composition of each shot for maximum aesthetic effect or storytelling purposes
1. The arrangement of visual elements - The general aesthetics of the frame
2. What is revealed by the relative distances between camera and subjects
3. What the frame reveals and what is concealed or cropped out
4. **TECHNIQUES**: Symmetry/Asymmetrical, Empty/Full frame, Triangulation

TYPES SHOTS
Establishing Shot: Opening shot or sequence, frequently an exterior 'General View' as an Extreme Long Shot (ELS). Used to set the scene.
Master Shot: Wide shot that runs long covering the entire scene
Long Shot or L.S. Wide enough to see all of key images of the shot while still being close enough to allow the viewer to feel they are witnessing the action and interaction
Medium Shot or M.S. The medium shot brings the viewer close enough to the subject to start getting a sense of the emotion that the subject may be feeling.
Close Up or C.U. A close up shot can be very powerful. This shot is framed from the shoulders up on a subject.
Extreme Close-up or E.C.U. This is the most powerful of framed shots in terms of transferring a subject's emotion to the audience.

MOVING SHOTS
Tilt: Camera moves from looking down to up or vice versa
Following pan. The camera swivels to follow a moving subject. A space is left in front of the subject: the pan 'leads' rather than 'trails.
Surveying pan. The camera slowly searches the scene: may build to a climax or anticlimax.
Dolly in/out: Camera closes in on the subject or pulls out from the it
Pan Dolly: Dolly alongside a subject covering its length or moving with it if it's in motion
Tracking: When a camera follows a subject trough a scene. May be hand held or mounted onto a dolly with a jib arm
Rack Focus: Technique in which focus shifts from one subject to anther in the same shot

MODIFIERS TO SHOTS
Angle of shot. The direction and height from which the camera takes the scene. In a high angle the camera looks down at a character, making the viewer feel more powerful than or suggesting an air of detachment. A low angle exaggerates a character's importance.
Distance to Subject: Distance from camera to subject, also distance between subjects
Viewpoint. Where the camera has been placed to get the shot.

SPECIAL SHOTS
POV: A shot made from a camera position close to the line of sight of a performer who is to be watching the action shown in the point-of-view shot.
Selective focus. Rendering only part of the action field in sharp focus through the use of a shallow depth of field.
Soft focus. An effect in which the sharpness of an image, or part of it, is reduced by the use of an optical device.
Tilted shot. When the camera is tilted on its axis so that normally vertical lines appear slanted. Such shots are often used in suspense films to create a sense of unease
Over the shoulder shot: Shot taken from behind 2 actors in conversation. Shot catches shoulder of one subject and face and reactions of other
Bird's Eye: Shot taken from a directly above and at perpendicular angle to subject
Insert Shots - Are utilized to emphasize a relevant object, such as a letter, an envelope with money, or a gun that would otherwise be lost in a wide shot
Reaction Shots: are cutaways, usually a close-up, of an actor reacting to a scene

LENS FOR THE CAMERA
Telephoto: (Long lens) designed to allow focus on faraway subjects, small depth of field
Wide Angle Lens: lets in a lot of light, deep focus
Zoom: Lens which allows for smooth transition between wide and tight framing.

DEVICES CAMERA MOUNTS TO
Tripod: 3-Legged stand for camera to mount to. Allows for pans, tilts and still shots
Dolly: 4 wheeled devices for setting camera in motion. Camera mounts to a dolly
Crane: Large mobile armature which allows camera to elevate far above the set
Jib: Long Arm on the end of which camera is mounted for specific shots
Steadi-Cam: Device mounted on operator which uses hydraulics to stabalize any camera
 movement so it's not shaky and yet operator may move freely

CAMERAWORK AS STORYTELLING
Push in: Take audience deeper into action and emotion
        Damn near any film!
Pull out: Pulls us away from subject to denote scene ending or reveal background
        The Graduate: "Goodbye Benjamin"
Tracking: Following a character through a scene reveal their wake, building tension
        Goodfellas, Restaurant scene
Handheld: Gives scenes a sense of tension, naturalism, and spontaneity
        Birdman, Any scene
Omniscient Camera: Shows you exactly what you need to see deliberately
        Hitchcock: Rear Window, Psycho post shower scene
Push Pull Shot – Vertigo Shot: Dolly in, zoom out creating space distorting shot
        Jaws/Shawshank Redemption: Both upon the introduction of the monster
Depth of Field: by having a single subject in focus you direct the audience's attention.

Cinematographers know how the relationship between focal length (lens types) and camera-subject distance affects framing, and thus creating different shot sizes. A true filmmaker, aside from understanding these basic technical concepts, must also comprehend the emotion, purpose, and meaning behind each type of shot.

Dolly & camera moves
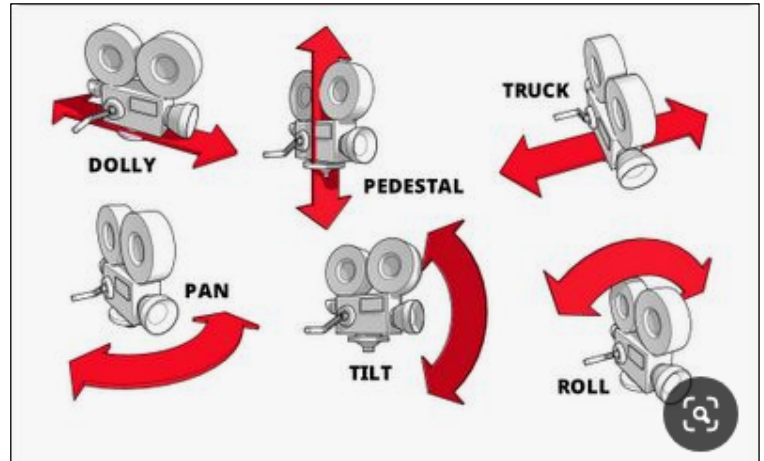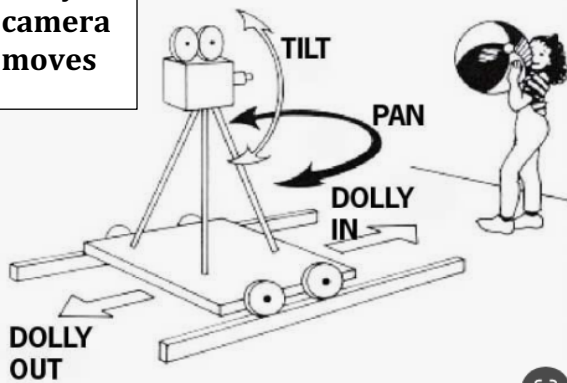
CAMERA MOVEMENT TERMINOLOGY (CONT...)

TRUCK / DOLLY
(CAMERA MOVES FORWARD/BACK OR LEFT/RIGHT)

ON Z AXIS

ON X AXIS

BOOM / CRANE
(CAMERA MOVES UP OR DOWN)

ON Y AXIS

CG guys call this type of movement "TRANSLATING" or "TRANSLATIONS". Normal people don't.
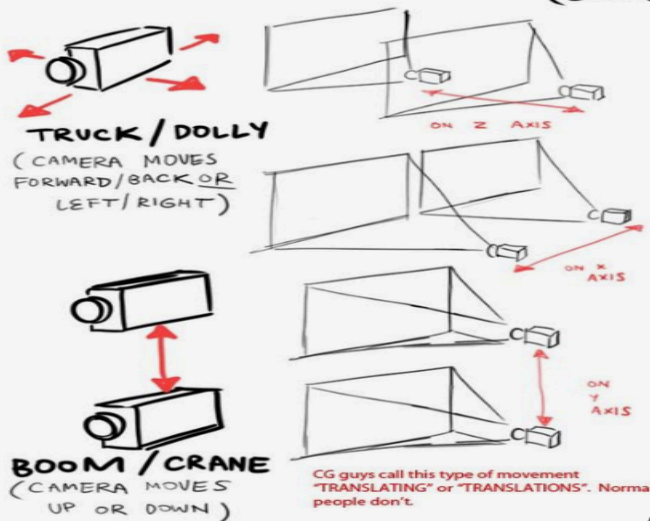
CG Boarding

Camera Angles

1) Bird's Eye View

1:00

2:00

2) High View

Subject

3:00

3) Neutral View

4:00

4) Low View

5:00

5) Worm's Eye View
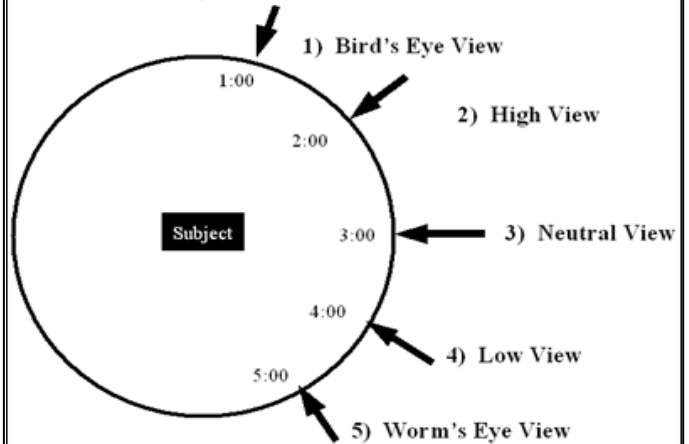
Depth Of Field and Subject to Distance

Aperture

Sensor

Glass inside Lens

Camera with lens

DOF

Focusing Subject

Subject to distance

Total Distance in Focus OR Depth of Field

Size of various shots

180° Rule
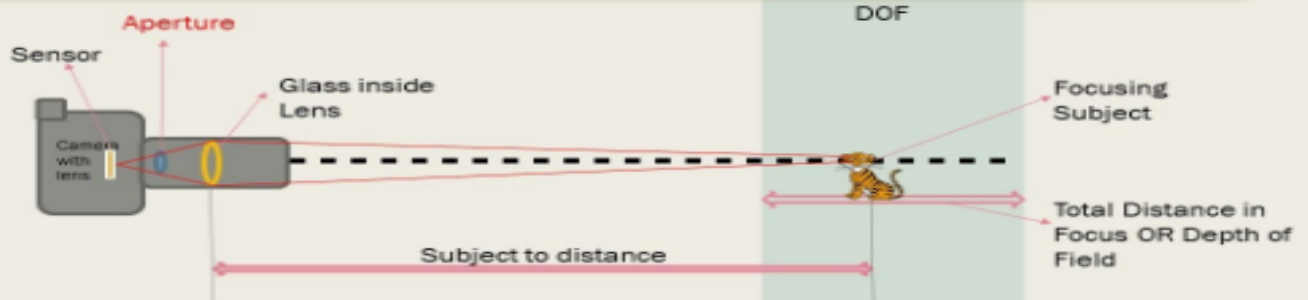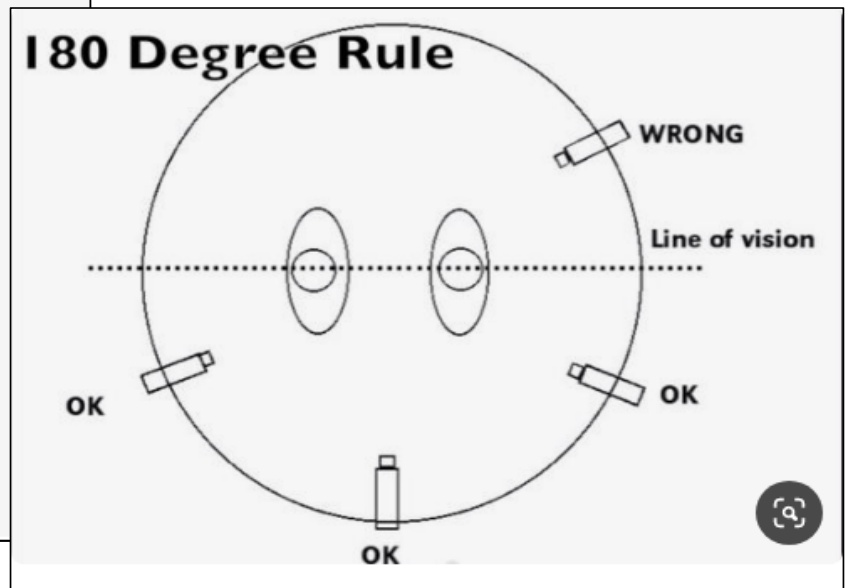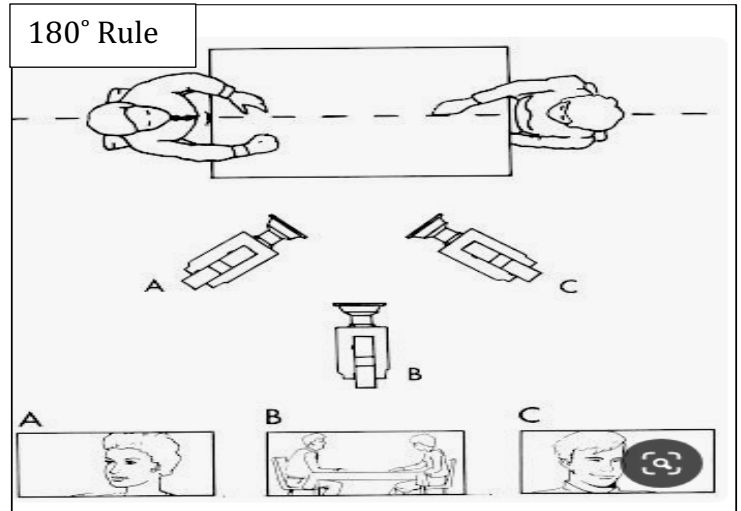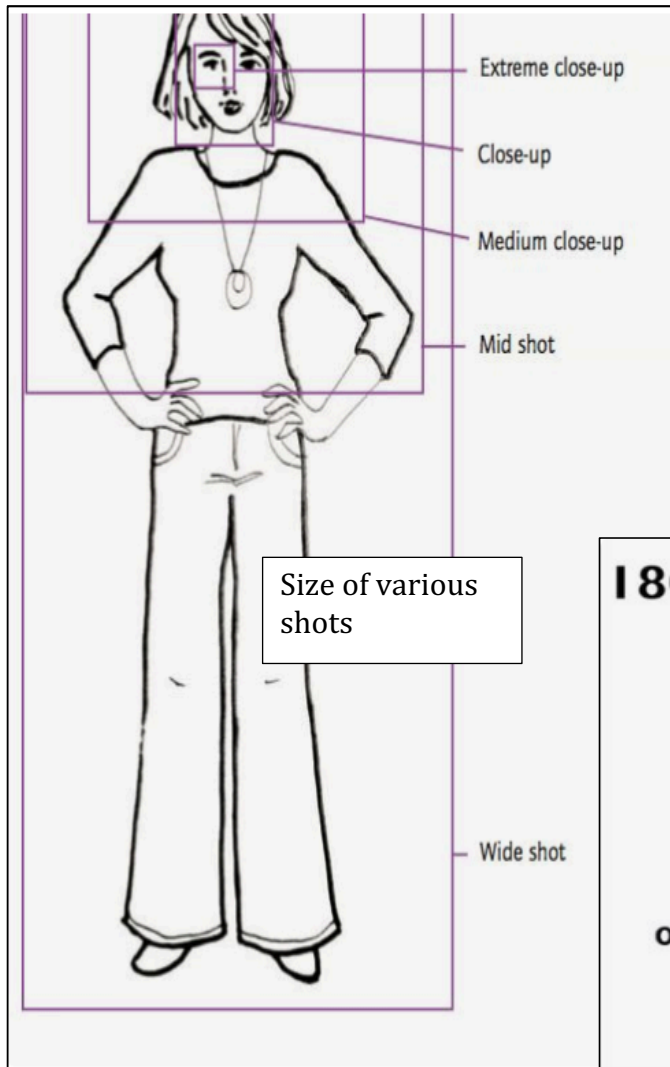
Framing Rules
Leading space: framing space in front of character
Clear Space: Keep background behind heads clear, not full and distracting
Head Room: Top of head should be placed near top of frame or even cropped
Camera Direction: Direction an actor moves or looks within a frame.
Matching: Placement of subject in frame from shot to shot for audience focus
Cropping: Cutting off part of image to indicate importance, suggest greater depth

Additional Cinematography Terms
Matching eyelines: Matching direction of eyes and head in multiple reverse shots
Ramping: Adjusting the speed of the camera mid shot to create motion effect
The Oner (Extremely Long Take): Long take covering several minutes of action in single shot. Like theater, all elements must coordinate in single attempt
180° rule: Shooting guideline that states the camera must not cross an invisible line drawn between the 2 actors in a scene. To do so would flip camera position

Lighting and Shaping with Light

If you have ever been on a film set you will surely have noticed just how bright film lights are. To an untrained eye, mainstream film sets look drastically over-lit. Why are lights used in filmmaking? Surely if we want the film to look natural we should just turn up on location, set up the camera and shoot. Instead, we take enormous care to use film lights, which cost money and can take a long time to set up.

The reason for which lights are necessary in filmmaking is that film, and to an even greater extent video, does not respond to light the same way our eyes do. Specifically, film and video see subject with much more contrast. In other words, they cannot cope with the lighting contrast of real life: if you shoot a scene without artificial lights, either the shadows will go completely black or the highlights will go completely white. All of this means that if you want a scene to look **natural**, the only way to do that is to have enough artificial light to make the film see the scene the way our eyes see it.

In any case, there is more to cinematography than simply making the actors visible and photographing them. For top results, the mood of the film must be carefully crafted with lighting.

LIGHTING CONSIDERATIONS

TYPE: Different types of lighting unit are used for various lighting effects

ANGLE: From where does the light come? Is it mimicking natural light or
creating a fantasy look? Is the light a practical or motivated by scene?

INTENSITY: How bright, hard, soft is the quality of the light

FILTERS: How is the light's output being modified by Color-Gels, Diffusion, Flags

SUBJECT: What is lit and why? What in the background is lit and why?

LIGHTING SCHEMES

Hollywood 3pt. Lighting
Three-point lighting is a standard method used in visual media such as theatre, video, film, still photography and computer-generated imagery. By using three separate positions, the photographer can illuminate the shot's subject (such as a person) however desired, while also controlling the shading and shadows produced by direct lighting.

Hollywood 3pt. Lighting
  Key Light -shines directly upon the subject and serves as its principal illuminator; more than anything else, the intensity, color & angle of the key determines the shot's overall lighting design.
  Fill light also shines on the subject, but from a side angle relative to the key and is often placed at the level of the subject's face. It balances the key by illuminating shaded surfaces, and lessening chiaroscuro effects, such as the shadow cast by a nose.
  Back light (rim light) shines on the subject from behind, often to one side or the other. It gives the subject a rim of light, serving to separate the subject from the background

Star Lighting
Developed in the early days of Hollywood it's a lighting scheme that highlights the star in any scene. Star lighting is always flattering to the star and distinguishes the star from all other characters in the shot at times in spite of realism.

High Key Lighting
When there isn't much shadow in the frame, this is called "high key" lighting. Think of situational comedies on television with their lighting all happy and saturated and plenty of light everywhere. There are hardly any shadows to make things appear moody or serious. Everything in the frame is easy to see and the overall frame seems bright.

Low Key Lighting
"Low key" lighting emphasizes shadows. There's plenty of contrast, with lots of deep shadows, creating a moody image. Low key is great for suspense, horror, and adult drama

High Contrast
High Contrast features a High key with little fill creating big shadow and high contrast between darks and lights

Soft and harsh lighting. Soft and harsh lighting can manipulate a viewer's attitude towards a setting or a character. The way light is used can make objects, people and environments look beautiful or ugly, soft or harsh, artificial or real.

Backlighting: Lighting a subject from behind creates mystery and a lovely silhouette

MISCELLANEOUS CINEMATORGRAPHY CONSIDERATIONS

1. **Depth of Field** – Choice of lens determines depth of field. Depth of field determines what's in focus and what falls into a blurry background

2. **Film Stock** - Choice of film will dramatically affect final image

3. **Film Processing** – How the film is developed is crucial
   Bleach Bypass: Techniques skips bleach process producing gritty green look

4. **Over** exposure / Under exposure – another tool of the DP

5. **Adding fog/mist –** change light and look of film, makes lighting 'visible'

6. **After Development filters**
   Including: Sepia tinted, Antiquing, Bleach Bypass

STOP MOTION: The method by which trick photography is created; i) film is exposed one frame at a time, allowing time for the slight rearrangement of models, etc. between frames, and thus giving the illusion in the completed film of motion by something normally inanimate.

Using Natural lighting
- Use bounce cards or flags to alter natural light
- Bounce cards are boards with a reflective surface for bouncing light
- Make sure you do a location scout
- Take time of day into account
- Consider that sun moves. Light will not remain constant through the shoot

3 Point lighting
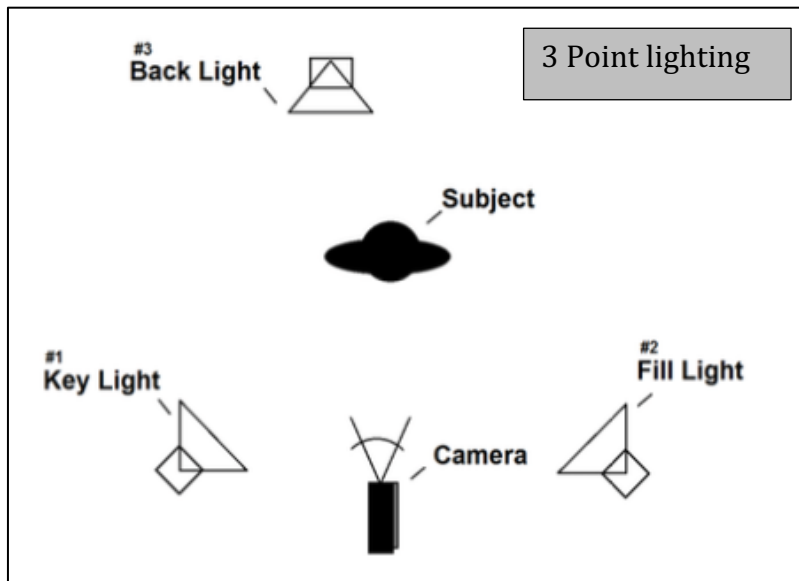
Light meter for measuring light levels Used by Gaffer, DP
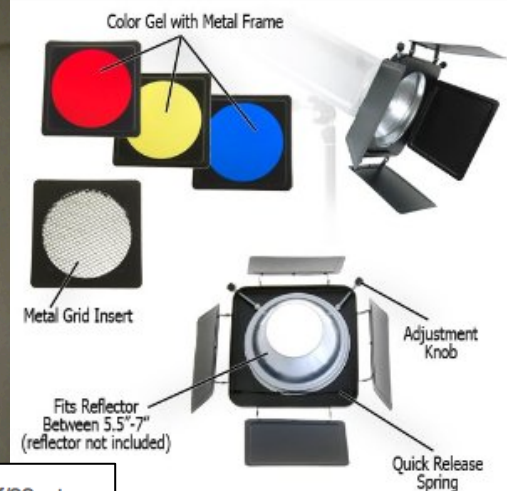
Aperture is measured in f-stops, and is referred to by its f/number, e.g. f/2.8, f/5.6, f/22, etc.

f/2.8 f/4 f/5.6 f/8 f/11 f/16 f/22

Aperture Size
Larger/Wider Aperture ←————→ Smaller/Narrower Aperture

Amount Of Light Reaching The Sensor
More ←————→ Less

Depth Of Field
Shallow ←————→ Deep

How Blurry The Background Is
Very Blurry ←————→ Not Blurry At All
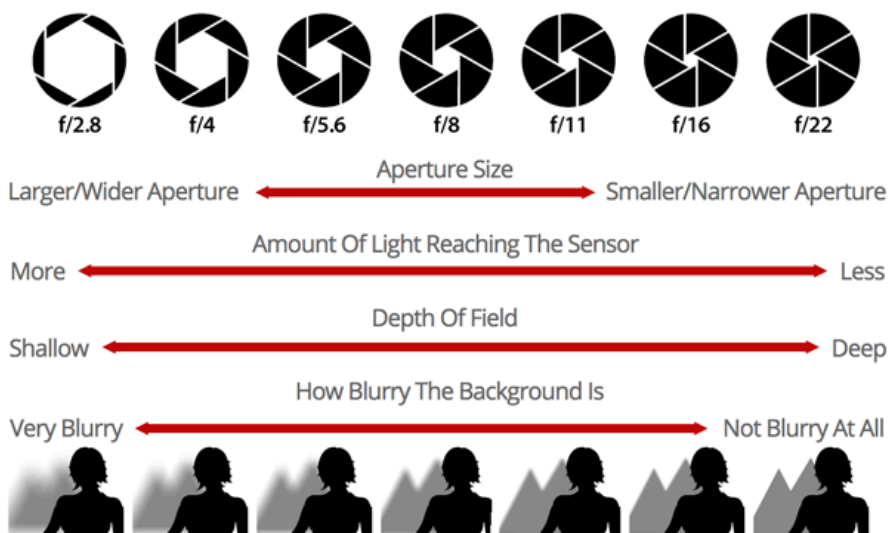
Aperture

Shallow depth of field means background is blurry

Deep depth of field means entire picture is in focus

At times you want deep focus. Other times you want background to be out of focus

PRODUCTION DESIGN

Production encompasses everything you see but the actors and lighting. The set, props, cars, and weapons are all part of production design. Someone designed everything you see in a film and deliberately placed it in the shot

PRODUCTION DESIGN
Sets
Locations
Props/Vehicles
Weapons

Production Style
Period Piece?
Fantasy?
Realism?

The **PRODUCTION DESIGNER** is responsible for the look of the film. Working with the director they envision the look of film. Through a careful creative process they generate the sets, props, weapons and general look of any film. They may not find location but they do dress, decorate and augment locations to suit the production.

Production Design give the film its look and feel and often reflects the level of the budget more than any other aspect of filmmaking. Big productions spend on sets. Cheaper ones use locations or look cheaper

STEPS IN PRE-PRODUCTION

Script Analysis
Visioning Meeting
Locations scouting
Budget considerations
Concepts Drawings
Models
Mock ups
Fittings and Test drives
Set construction
Construction – Sets are built on soundstages where they can be easily shot
Decorating – sets are populated with furniture, built or found
Fabrication – objects are built to work
Props/Vehicles – Built to production specs

Previsualization is a function to visualize complex scenes in a movies before filming. Previsualization is applied to techniques such as storyboarding, either drawn sketches or in digital technology, in the planning and conceptualization of movie scenes, scenery or special effects shots. See Also: architecture,

Drawings	Models
Detail drawings	3D Models
Floor plans	Photo Collage
Elevations	Miniatures

Considerations for the Scenic Designer
- Know the rules before you can break them
- Historical Period of the Production – Realism
- Design should be expressive of the TONE & THEMES of the production
- Socioeconomic Level and Personality of Characters- realism and research
- Locale of the production: Geography, Climate, Culture, time of year
- Budget!

Practicality of the Setting

- Can't just be a pretty picture, must be functional
- Needs of the Director - accommodate blocking, stage business, etc.
- Needs of the actors - set must function properly, safely and as planned
- Time and Fiscal Budgets

As the head of the art department, the **Production Designer** is in charge of making sure each shooting location is perfect, prepared, and on point with the vision of the film. Film is a language of visual storytelling, and so the visuals captured by the camera matter immensely. Your locations, sets, costumes, lights, etc. all work together to create a world on screen, and this world is a crucial part of telling your film's story. Having an incredible script won't be enough if what the audience will be looking at doesn't tell a cohesive story. This is why the production designer's job starts during pre-production alongside the director and producer of the project. **The production designer takes the writer's work, the director's vision, and the producer's plan, and synthesizes it into a visual story.**

> Together, the **pre-production** team formulate ideas and plan for the visual context that will be used to tell a story. This includes deciding on colors, themes, compositions that work best to evoke the emotions, themes, and actions of each scene and the project as a whole.

> Once the desired look and feel of the movie has been decided, it is up to the production designer to make it happen. This begins with **research.** Production designers help identify which places and assets will be needed to create the right atmosphere for each scene. Whether it's a sci-fi adventure set in the year 3000 or a story about the conquest of England by Vikings a thousand years ago, the production designer makes sure every detail is considered when crafting a believable set.

A Costume Designer is a person who designs costumes for a film. The role of the costume designer is to create the characters' outfits/costumes and balance the scenes with texture and color, etc. The costume designer works alongside the director, scenic, lighting designer, sound designer, and other creative personnel. The costume designer may also collaborate with hair stylist or makeup artist.

Designers typically seek to enhance a character's personality, and to create an evolving plot of color, changing social status, or period through the visual design of garments and accessories. They may distort or enhance the body—within the boundaries of the director's vision. The designer must ensure that the designs let the actor move as the role requires. Garments must be durable and washable, the designer must consult not only with the director, but the set and lighting designers to ensure that all elements of the overall production design work together.

SPECIAL EFFECTS AND PROCESSES

Chroma keying/ Green Screen is a special effects / post-production technique for compositing (layering) two images or video streams together based on color hues (chroma range). The technique has been used heavily in many fields to remove a background from the subject of a photo or video – particularly the newscasting, motion picture and videogame industries.

Matte Painting is a painted representation of a landscape, set, or distant location that allows filmmakers to create the illusion of an environment that is nonexistent in real life or would otherwise be too expensive or impossible to build or visit.

Scale Models/Miniatures is a special effect created for motion pictures and television programs using scale models. Scale models are often combined with high speed photography or matte shots to make gravitational and other effects appear convincing to the viewer. The use of miniatures has largely been superseded by computer-generated imagery in the contemporary cinema.

Stop Motion is an animation technique that physically manipulates an object that appears to move on its own. The object is moved in small increments between individually photographed frames, creating the illusion of movement when the series of frames is played as a continuous sequence.

Motion Control is a technique used in still and motion photography that enables precise control of, and optionally also allows repetition of, camera movements. It can be used to facilitate special effects photography. The process can involve filming several elements using the same camera motion, and then compositing the elements into a single image. Other effects are often used along with motion control, such as chroma key to aid the compositing.

CGI – Computer Generated Images
At the most basic level, Computer-Generated Imagery is the creation of still or animated visual content with computer software. CGI most commonly refers to the 3D computer graphics used to create characters, scenes and special effects in films, television and games. The technology is also used in everything from advertising, architecture, engineering, virtual reality and even art.
CGI is used extensively these days because it is often cheaper than physical methods which rely on creating elaborate miniatures, hiring extras for crowd scenes, and most commonly for when it's simply not safe or humanly possible to create.
CGI is now an integral part of all feature films - even ones you don't think have them. There is simply no pixel that is not touched these days by CGI. Take for example Jurassic Park, which crafted no more than 63 visual effects shots for this film. By comparison today, one of the most successful films of all-time, The Avengers, has over 2,200 visual effects shots with CGI. 90% of Guardians of the Galaxy features CGI in some capacity, with 2750 shot generated on computers

Do Filmmakers Crash Real, Expensive Cars in Movie Stunts?

Think back on the action movies you've watched over the last couple years. How many of them involved fiery car explosions and intense, metal-twisting crashes? If you're a gearhead, you've probably cringed every time you've seen a nice car destroyed on screen and wondered, "Did they really just destroy that expensive supercar?"

Car crash from *Need for Speed*

Photo: Wal Disney Studios Motion Pictures

Most action movies don't have the budget to destroy streets full of real expensive cars, but filmmakers don't want to resort to using old, rusted beaters for their fancy-looking chase sequence. So, they make compromises to trick the audience into thinking these ultra-expensive and rare cars are being wrecked.

- **Shells:** Just because a car looks fancy on the outside doesn't mean it harbors standard production components inside. A quick way to make a cheap car look nicer is to replace its exterior with a plastic shell that resembles a classic or higher-end model. Some independent companies will even build and sell bare-bones frames that can be outfitted with shells, kind of like stock cars are.
- **Swapping:** What you see being driven around during a car chase or parked on the street might be a fancy, real production car, but what's wrecked or explodes a split-second later might not be. Using the magic of editing and camera positioning, filmmakers can switch out the nice car for a similar-looking but busted-up one at just the right moment so you don't notice the sleight-of-hand.
- **Stripping:** If filmmakers are committed to using a certain car on-screen–or automotive sponsors want certain models to be featured–an affordable solution is to strip the vehicle of its most expensive components (such as upholstery and technology features) and use a lower-end powertrain. That way, the vehicle retains its identity but is a lot more affordable to procure and destroy.
- **Damaged:** Just because a car looks good outside doesn't mean its pristine inside. Filmmakers can obtain vehicles that have received water damage (for example) from auctions or junkyards for a fraction of what they normally would cost in sell-able condition..
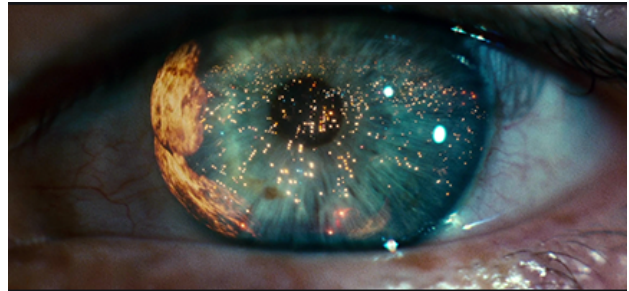
"Blade Runner" 1982

Dir: Ridley Scott
Starring: Harrison Ford, Rutger Hauer
Themes: Ethics of creating life, Dystopian future, paranoia, Love conquers all
<u>Why it's important</u>

1. Cult classic that helped get the "Director's Cut" popularized
2. Infamous production design that has influenced Sci-Fi genre and many films
3. Unique blend of Sci-Fi and Film Noir genres
4. *Blade Runner* is now regarded by many critics as one of the best science fiction films ever made.
5. *Loosely Based on Phillip K Dick novel: Do Androids Dream of Electric Sheep?*
6. The movie's special effects are generally recognized to be among the best of all time, using the available (non-digital) technology to the fullest.

A blend of science fiction and film noir detective fiction, Blade Runner (1982) was a box office and critical bust upon its initial exhibition, but its unique postmodern production design became hugely influential within the sci-fi genre, and the film gained a significant cult following that increased its stature. Harrison Ford stars as Rick Deckard, a retired cop in Los Angeles circa 2019. L.A. has become a pan-cultural dystopia of corporate advertising, pollution and flying automobiles, as well as replicants, human-like androids with short life spans built by the Tyrell Corporation for use in dangerous off-world colonization. Deckard's former job in the police department was as a talented blade runner, a euphemism for detectives that hunt down and assassinate rogue replicants. Called before his one-time superior (M. Emmett Walsh), Deckard is forced back into active duty. A quartet of replicants led by Roy Batty (Rutger Hauer) has escaped and headed to Earth, killing several humans in the process.

CULTURAL RAMIFICATIONS
Anthony Bourdain planning "Blade Runner" themed food market in NYC
The star chef is working on a 100,000 square foot international food market in New York City directly inspired by the movie "Blade Runner."

Hip Hop duo, 'Run the Jewels' announces "Blade Runner"-themed tour

Other dystopian future: George Orwell's Book "1984"

Films made in 1984: Terminator (first entry in famous machine world series, 1984 (British film inspired by book), 2010 (Part 2 of 2001 a Space Odyssey) Dune – more sci-fi fantasy

**Ridley Scott** Does first big **Superbowl Commercial** in 1984....introducing the Macintosh

Films influenced by Blade Runner style: Star Wars Clone Wars, City of Lost Children, Delicatessen, Twelve Monkeys, Batman Begins, Akira, the book Neuromancer

Production Notes

Director Ridley Scot started his career in the art department, in the UK. This isn't the typical background for a Hollywood, big budget director. His skill set served him well on BR.

"Ridley really knew how to appeal to the art dept, he was very wise about it" He said, 'If you build it, I'll shoot it' -All of us had built beautiful sets only to see the final film be full of talking heads... that disappointing. But Ridley was an art director and he hooked us with that bait" ~Lawrence G. Paull, Production Designer

Douglas Trumbell
Production Designer
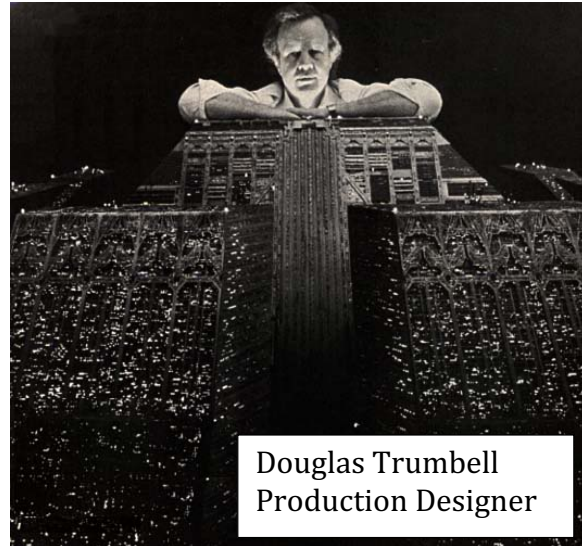
"It was said that when Ridley takes out a pencil, it would cost hundreds of dollars and when he took out a pen it would cost thousands" – David Snyder, Art Director

Syd Mead, A futurist illustrator, did the initial concept illustrations for the film. Per Scott's direction he drew inspiration form Heavy Metal Magazine and the artist Moebius. Limited by time and budget, Scott steered Mead to retro fit traditional buildings with futurist machinery and material. Adding pipes, neon, molding and other exterior décor was something BR production could do to the existing Warner Bros. backlot buildings, instead of building new facades and structures.

Using Mead's illustrations an army sized art department went to work. **They were aided by an Actor's strike of 5 months. Providing 5 months of prep/ set building.** This contributed greatly to the immense, incredible production design of the film. This gives BR its unique look that has been seldom repeated

Seven different versions of Blade Runner have been shown,

either to test audiences or theatrically. The best known are the Workprint, the Theatrical Cut, the International Cut, the Director's Cut[1] and the Final Cut. These five versions are included in both the 2007 5-disc Ultimate Collector's Edition and 2012 30th Anniversary Collector's Edition releases.

1 Workprint prototype version (1982)
2 San Diego Sneak Preview version (1982)
3 US theatrical release (1982)
4 International theatrical release (1982)
5 US broadcast version (1986)
6 The Director's Cut (1992)
7 The Final Cut (2007)

The Director's Cut (1992)

Three major changes were made to the film:

- The removal of Deckard's 13 explanatory voice-overs.
- The insertion of a dream sequence of a unicorn running through a forest.
- The removal of the studio-imposed "happy ending" This made the film end ambiguously when the elevator doors closed.

STORY

A narrative or story is any report of connected events, actual or imaginary, presented in a sequence of written or spoken words, or still or moving images. "Evidence strongly suggests that humans in all cultures come to cast their own identity in some sort of narrative form. We are inherent storytellers." Stories are an important aspect of culture. Many works of art and most works of literature tell stories; indeed, most of the humanities involve stories. Stories are of ancient origin, existing in ancient Egyptian, ancient Greek, Chinese and Indian cultures and their myths. Stories are also a ubiquitous part of human communication, used as parables and examples to illustrate points. Storytelling was surely one of the earliest forms of entertainment.

Character Arc: The evolving status of the character as they move through the story

Character Terms
Protagonist – (the hero) main character whose decisions the story follows
Antagonist – Character or force that opposes the protagonist. Villain.
Love interest – character who is the love interest of the main character
Ensemble cast – when there is a large cast with no clear lead, multiple stories, goals
Supporting character – secondary character in a film
Comic relief – character who provides comic relief
Ingénue – Young innocent female character
Fool – character who adds comedy or gets into trouble, or makes mistakes
Acting Parts
Bit part – small speaking roles as shopkeeper or
Extras – tiny non-speaking roles seen in background
Cameo – when an actor or celebrity appears briefly as themselves in a film

Types of HEROES
Anti-hero – Hero who isn't heroic. Has qualities opposite of a hero. Maybe criminal, bad
Rebel Hero – Hero who bucks the system, or won't play the by the rules
Reluctant Hero - Doesn't want to be a hero, but fate makes him so
Unlikely Hero – Hero who is an un-heroic character like the fool
Virtuous Hero – Hero who puts his or societies virtues before self
Superhero – Human with extra human powers

8 Character Roles: function each character serves in the story.
Protagonist – the character with conflict to resolve and most in need of change emotionally
Antagonist –The character or entity that opposes the protagonist outright
Mentor – the protagonist's conscience and advisor. The mentor voices or represents the lesson that must be learned by the hero in order to change for the better & achieve the goal
Tempter – the right-hand to the antagonist. The tempter doesn't need to know the antagonist, but they both stand for the same thing: stopping the protagonist
Sidekick – the protagonist's unconditionally loving friend.
Skeptic – the lone objector. The skeptic does not believe in the theme nor in the importance of achieving the protagonist's goal. Without loyalties, the skeptic is on his/her own path.
Emotional – this character acts according to their gut and lets motions fuel decisions. Impulsive. Reactive. Sometimes the emotional character succeeds in ways that a thinking person wouldn't try. Sometimes the character finds trouble by not thinking before jumping.
Logical/Thinker – the rational thinker who plans things out, offers logical solutions

DIALOGUE is a written or spoken conversational exchange between two or more people, in a narrative work. The things that are said by the characters in a story, movie, play, etc. Dialogue is written by the screenwriter but is often improvised by actors or rewritten on set by directors or on set writers.

FUNCTIONS OF DIALOGUE INNARRATIVE FILM
Often, incidental dialogue works in movies to create a realistic flavor, to represent the everyday exchanges people have while ordering food or buying a newspaper. But dialogue also serves important functions within a film's story. Those who seek to minimize the value of dialogue have underestimated how much it contributes to every aspect of narrative film. Prescriptive rules might be better replaced by careful description and analysis of dialogue's typical functions.

1. **The Identification** of the fictional location and characters. Sets the Setting. Can include accents and dialects which define a place and time.
2. **Moving Narrative forward.** The ulterior motive of much of film dialogue is to communicate "why?" and "how?" and "what next?" to the viewer. The "what next" may be a simple anticipation of a plot development,
3. **The enactment of plot-turning events.** Sometimes a verbal statement, a speech act, can itself be a major turning point in the plot. A soldier may be given a mission, characters may break down on the witness stand, someone in disguise may reveal his true identity.
4. **Character revelation**. In our real lives we get to know acquaintances better by listening to them; obviously, dialogue helps audiences understand the characters' personalities and motivations.
5. **The insertion of thematic messages.** Putting thematic or moral messages in the mouths of their characters allows filmmakers to talk to the audience.

Good Dialogue
1. Moves story forward unobtrusively – Beware deliberate exposition
2. Witty or comic – uses the language to its maximum potential
3. Suitable to character, place and time – Is believable to the audience

STORY STRUCTURE
1. Narrative – Story that follows a character(s) on a journey or through conflict. Has a beginning, middle and an end.
2. Linear – Story events follow one another in chronological order building to a clear climax   EX classic Hollywood style: Asphalt jungle
3. Episodic – Story jumps around to different episodes or events which can be unrelated or in different times. Often feature different characters EX: Pulp Fiction,
4. Story within a story/Flashback – Starts at end and tell story through flashbacks
5. Spiral – Story events wrap around each other, revisiting ideas or revealing back story before moving forward. Often the end or even the goal is not clear
6. Stream of consciousness – Story events seem to obey no order. Random events occur and audience is left to organize them and form meaning
7. 3 ACT story – Exposition, Conflict, Resolution – Most common Hollywood format

Story Structure 101: The Heroes Journey. The Monomyth

By Dan Harmon, Creator: Rik & Morty

Storytelling comes naturally to humans, but since we live in an unnatural world, we sometimes need a little help doing what we'd naturally do. Draw a circle and divide it in half vertically. Divide the circle again horizontally.

Here we go, down and dirty:
1. A character is in a zone of comfort,
2. But they want something.
3. They enter an unfamiliar situation,
4. Adapt to it,
5. Get what they wanted,
6. Pay a heavy price for it,
7. Then return to their familiar situation,
8. Having changed.
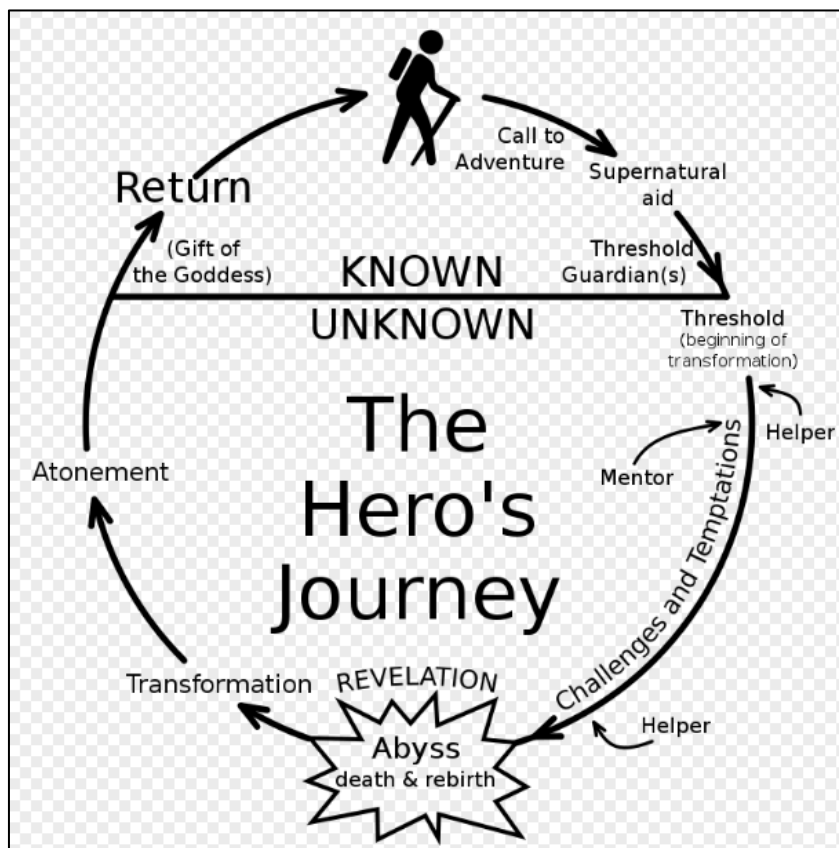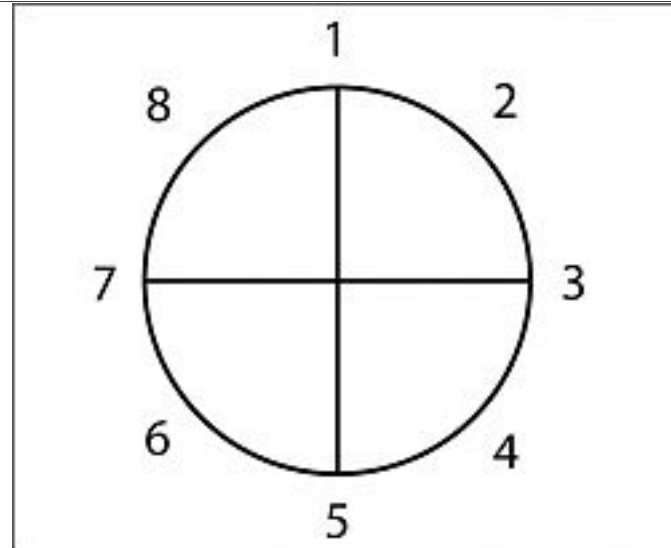
Start thinking of as many of your favorite movies and see if they apply to this pattern. Now think of your favorite party anecdotes, your most vivid dreams, fairy tales, etc. Get used to the idea that stories follow that pattern of descent and return, diving and emerging. Demystify it. See it everywhere. Realize that it's hardwired into your nervous system, and trust that in a vacuum, raised by wolves, your stories would follow this pattern.

Films Using Monomyth
- The Matrix
- Men in Black
- The Hunger Games
- The Lion King
- Star Wars

7 BASIC PLOTS

Overcoming the Monster
Hero learns of a great evil threatening the land, and sets out to destroy it.
Terminator, Beowulf, Jaws, All Horror films

Rags to Riches
Surrounded by dark forces who suppress and ridicule him, the Hero slowly
blossoms into a mature figure who ultimately gets riches, a kingdom, and the perfect
mate. *Cinderella, Jerry Maguire, Straight out of Compton,*

The Quest
Hero learns of a great MacGuffin that he desperately wants or needs to find, and sets
out to find it, often with companions. *Raider of the Lost Ark, Into the Wild,*

Voyage and Return
Hero heads off into a magic land with crazy rules, ultimately triumphs over the
madness and returns home far more mature than when he set out. *Alice in
Wonderland, Labyrinth, Wizard of Oz, Inception,*

Comedy
Hero and Heroine are destined to get together, but a dark force is preventing them
from doing so; the story conspires to make the dark force repent, and suddenly the
Hero and Heroine are free to get together. This is part of a cascade of effects that
shows everyone for who they really are and allows two or more other relationships
to correctly form. *When Harry met Sally, 40-year-old Virgin*

Tragedy
The flip side of the Overcoming the Monster plot. Our protagonist character is the
Villain, but we get to watch him slowly spiral down into darkness before he's finally
defeated, freeing the land from his evil influence. *Macbeth, Goodfellas, Scarface*

MOST ALL STORIES CAN BE FURHTHER BEOKEN DOWN INTO
Hero Goes on a Journey <u>OR</u> Trouble Comes to Town

<u>Manipulating Time</u>

Screen time: a period of time represented by events within a film (e.g. a day, a week).
Compressed time. The compression of time between sequences or scenes, and within
scenes. This is the most frequent manipulation of time in films.
Long take: A single shot which lasts for a relatively lengthy period of time. The long take
has an 'authentic' feel allowing the actors and audience to settle into the scene
Simultaneous time: Events in different places can be presented as occurring at the same
moment, by parallel editing or cross-cutting, by multiple images or split-screen.
Slow motion: Action which takes place on the screen at a slower rate than the rate at which
the action took place before the camera. This is used:
- to make a fast action more visible or amplify violence or action
- to make a familiar action strange
- to emphasize a dramatic moment. It can have a lyric and romantic quality

Accelerated motion: This is used: a) to make a slow action visible; b) to make a familiar
action funny; c) to increase the thrill of speed.
Reverse motion: Reproducing action backwards, for comic, magical, explanatory effect.
Freeze-frame: This gives the image the appearance of a still photograph.

THEMES
- A central idea in a piece of writing or other work.
- Movie themes are typically universal concepts or life experiences that most people can relate to or have gone through themselves
  a theme is the idea, premise, or purpose of a movie. It is the whole reason why movies are made.
- The theme is the heart of the movie. The movie is regulated by the theme. The theme is why people go to the movies. Characters, story, plot, cinematography, genre. All of these elements are regulated by the theme. They demonstrate how the theme is displayed, yet most people do not know or understand what the theme is when they go to see a movie
- Themes can be further divided into two categories:
  Thematic concept: What the media is about; Topic, Subject.
  Thematic statement: What the work says about the subject. Usually implied, not stated overtly

Most common themes: Good overcomes evil, Love conquers all

Others Common Themes
Revenge: Character seeks to avenge a past slight
Loss of Innocence: Character undergoes a lesson which ends naiveté
Triumph over Adversity: Characters overcomes obstacles to succeed in the end
Coming of Age – Young character learns to grow up, mature and face issues

CONFLICTS

Human vs Man	Human vs Nature
Human vs Himself	Human vs God
Human vs Society	Human vs Machine

TONE
Tone, in written composition, is an attitude of a writer toward a subject or an audience. Tone is generally conveyed through the choice of words or the viewpoint of a writer on a particular subject. Every written piece comprises a central theme or subject matter. The manner in which a writer approaches this theme and subject is the tone. The tone can be formal, informal, serious, comic, sarcastic, sad etc.
Consider the following examples of tone:
"I want to ask the authorities what is the big deal? Why do not they not control the epidemic? It is eating up lives like a monster."
"I want to draw the attention of the concerned authorities toward damage caused by an epidemic. If steps were not taken to curb it, it will further injure our community

GENRE
A genre is a specific type of music, film, or writing. Your favorite literary genre might be science fiction, and your favorite film genre might be horror flicks. In music, *genre* refers to musical style such as jazz, salsa or rock. In film or literature, the genre is determined by the subject, setting or plot of the story. When you are wandering around a bookstore, books are usually arranged by genre.

FILM GENRE CATEGORIES
Based on similarities in the narrative elements from which films are constructed.
Genre is often a vague term with no fixed boundaries, and many films also cross into
multiple genres. Film genres may appear to be readily categorizable from the setting
of the film. Nevertheless, films with the same settings can be very different, due to
the use of different themes or moods.

> Main Genres:
> Action, Horror, Comedy, Drama, Western, Crime, War, Musical, Romance

> Sub Genres:
> Superhero, Torture, Black Comedy, Film Noir, Bio Pic, Mockumentary,

PHASES OF GENRE – genres move through phases as audiences become familiar
with their conventions.
1. Primitive – early version of genre where conventions are being worked out
1. Classic – classic conventions are established
2. Revisionist – classic conventions are revised, revisited and refreshed
3. Parody – genre conventions are pushed to extremes and made fun of.

Plot Devices
The plot is how a story is told. What info is given and when. Movies use plot devices
to make the story more interesting and keep the audience intrigued. These devices
have become common over time and audiences become familiar with them.

Foreshadowing: Hinting at coming events in a story earlier in the story
Subtext: Underlying meaning of words. Subtle communication between characters
Backstory: History of a character not shown but discussed. Info is relevant to character
Flashbacks: Jumping back in time to show events in the past
Flash Forwards: Jumping forward in time to show events in the future
Dream/Hallucination: Internal, personal ideas of a character shown
Voice over Narration: When a character guides and explains the story to audience
Internal dialogue: When character's internal thoughts are heard
Audience Comprehension: Does the audience know more or less then characters?
Red Herring: Plot element that distracts attention from the real issue
The Ticking Clock: Creates a deadline by which things must happen. Builds tension
Cliffhanger: Ending with exciting events unresolved. Common in TV shows
MacGuffin: Item in plot Initially thought to be important but then turns out not
Suspense vs. Surprise: With suspense the audience is on edge with the knowledge of what
is coming, with surprise they are shocked momentarily by something unexpected
Hook: Story opening that hooks the audience's attention with action and intensity
Plot Twist: Unexpected change "twist" in the direction or expected outcome of the plot.
Twist Ending: Unexpected end to the story. Something unexpected is revealed at end
Unreliable Narrator: The narrator of the story is not sincere, introduces a bias or possibly
misleads the reader, hiding or minimizing events, characters, or motivations.
Story within a Story: A completely separate story told within another story.
Deus Ex Machina: an unjustified, "out of nowhere" solution to a plot problem

DIRECTING

The director's vision shapes the look and feel of a production. He or she is the creative force that pulls a production together, responsible for turning the words of a script into images on the screen. Actors, cinematographers and editors orbit around the director like planets around the Sun. Despite the director's pivotal role, most Hollywood movies are designed to pull you into the story without being aware of the director's hand. Conversely, some directors have a distinct style that firmly imprints onto a movie their creative hand. TV directors are usually even more invisible with the medium and industry lending itself less to directorial flare. In TV this position is called a Show Runner.

Director Duties

PREPRODUCTION
With Producer: Budget: Good? Fast? Or Cheap?
    Shooting Schedule: Determines how, when and how long to shoot scenes
Script Analysis and Breakdown
    Setting: Where and how it will be shot. Set or on Location
    Creative Vision/Production Aesthetic: Sets tone for film & central themes
    Picking Department Heads: Director chooses his essential collaborators
    Casting and Scouting: Director & Producer choose leads and locations
    Creative Choices: Guides and picks from choices presented by collaborators

PRODUCTION
Mise en Scene: The director's staging of actions, combining all parts of filming
    Staging: The overall conceiving of where and how the action will take place
    Camera Placement: Decision of where to place the camera to capture scene
    Blocking: The placement & movement of actors to hit specific marks
    Movement: Choreography of actor and camera
    Acting & Costumes
    Lighting: With DP
Performance
    Directs Actors: Directors is primarily concerned with actors on set
    Sets tone for performances and pushes actors to get emotion desired
    Listens for correct lines, execution and believability
    Determines situations to put actors in to get performance desired

POST PRODUCTION
Editing
    Edits film with Editor. Picks best performances and takes
    Selects music and sound design
    Makes production decisions like dubbing, reshoots
Finishing
    May be involved in the marketing and promotion of the film

DIRECTING STYLES

Montage vs. Long Takes: Since the shot and the cut are the most basic building blocks of films, it is probably not surprising that two schools of directing emerged that emphasize the two blocks to different degrees. <u>Sergei Eisenstein</u> wrote that films' meanings are created primarily by montage - or editing that uses cuts to place shots in conversation with one another. <u>Andre Bazin,</u> on the other hand, emphasized the importance of long takes, where shots last for a long time and keep the elements of a scene in deep focus, letting the viewer choose points of emphasis. The mise-en-scène gains importance in this style of directing.

Hollywood Style: The defining characteristic of the "Hollywood style" is that it strives to make the audience forget the medium of film altogether. Hollywood style is designed to be invisible. To achieve this, directors will deliberately not call attention to any shot with fancy camera technique but instead use shots and cuts that have become so familiar to film audiences that they no longer announce themselves as techniques at all. For example, we now expect to see dialogue in which cameras behind the shoulders of two speakers record the face of whichever character is speaking, switching back and forth to follow the developing dialogue. What is more important for the Hollywood style, however, is that the effect feels natural to experienced viewers of film.

Cinema Verité: An approach to documentary filmmaking which originated in France and was made possible through the development of light-weight cameras and portable recording equipment that allow& for smaller, more portable crews. In cinema verité filmmaking, the director, rather than imposing his or her views, allows the subject to speak. Cinema verité is a highly self-conscious or REFLEXIVE, form of filmmaking which often acknowledges the presence of director (either aurally or visually). Cinema verité films are often characterized by available lighting, direct sound, hand-held camera and long takes

Auteur Theory holds that a film reflects the director's personal creative vision, as if they were the primary "auteur" (the French word for "author"). In spite of—and sometimes even because of—the production of the film as part of an industrial process, the auteur's creative voice is distinct enough to shine through studio interference and the collective process. An auteur puts his creative stamp on a production with unique shots, technical innovation and inspired storytelling. An auteur production is distinctly a product of the director and is distinguishable as their film from the consistent use of trademark techniques and devices.

The Brechtian Influence and Alternatives to Hollywood Style
Bertolt Brecht, a German playwright, and dramatic theorist, argued from a Marxist perspective that dramatic productions should not strive to create a mystified environment in which the audience forgets its environment. Instead, said Brecht, directors and actors should strive to remind the audience of the artifice and artistry of the performance, calling attention to the processes of acting and production that underlie the film. With the advantage of detachment, the audience & performers can enact the kind of independent resistance to dominant ideology that fuels political resistance to established power.

Dogme95 "A collective of film directors founded in Copenhagen in spring 1995," Dogme95 lashed out at the technological "trickery" of contemporary popular film and proposed a commitment to uniformity of approach and a discipline of rules: "we must put our films into uniform, because the individual film will be decadent by definition!" says the Dogme95 manifesto. Filmmakers took the "Vow of Chastity," which articulates a kind of reactionary realism such no use of extra music not native to a scene. No sound effects, etc.

1930- Present

Perfected in 1930s

1950s

1960s

Throughout

1990s

"Do not forget that though at the first rehearsal you will know more about the parts than the actors, at the last rehearsal they ought to know more about them than you, and therefore have something to teach you about them." George Bernard Shaw

DIRECTING ACTORS

The task is difficult. To communicate with any particular group of actors requires the most balanced judgment. Unlike the orchestral conductor, to whose aims the directors are closely analogous, he cannot control actual performance. Neither can he, except rarely, tell his actors precisely and in every detail exactly what he wants of them. The minutiae are solely their concern, just as in a concert they are the concern of the soloist (all actors, basically, are soloists, and their creative powers generally are inhibited by drill sergeant methods). Actors need at least the illusion that their own imaginations have full freedom. To direct by guile is therefore most often the key to success. If a director has antagonized his actors and has not stimulated their imagination so that they have become confidently creative, then failure for him is almost inevitable.

ON DIRECTING

<u>WOODY ALLEN:</u> *"The scene usually dictates it. If I can play a scene in a master shot, I always prefer it. And the actors always prefer it. It's fun to look at on the screen, the actors get a chance to sink their teeth into something substantial, and it's economically helpful. You don't have to spend a lot of time with unnecessary coverage. And the poor actors don't have to do the scene 50 times from every angle. So, if I can shoot a master, it makes a lot of sense for me. But there are certain scenes that just don't work in masters because you need up-and-back cutting for them to work."*

The fact is, you don't know what directing is until the sun is setting and you've got to get five shots and you're only going to get two. ~David Fincher

USING THE CAMERA

Objective treatment. The 'objective point of view' involves treating the viewer as an observer. A major example is the 'privileged point of view' which involves watching from omniscient vantage points. Keeping the camera still whilst the subject moves towards or away from it is an objective camera effect.

Subjective treatment. The camera treatment is called 'subjective' when the viewer is treated as a participant (e.g. when the camera is addressed directly or when it imitates the viewpoint or movement of a character). We may be shown not only what a character sees, but how he or she sees it. A temporary 'first-person' use of camera as the character can be effective in conveying unusual states of mind or powerful experiences, such as dreaming, remembering, or moving very fast. Moving the camera (or zooming) is a subjective camera effect, especially if the movement is not gradual or smooth.

Deliberate Omniscient: Camera shows you exactly what director wants you to see

DIRECTORS ARCHETYPES

1. The Experimenter: Plays with the medium, pushes boundaries
Robert Altman, Steven Soderberg, John Luc Godard, Michel Antonioni
2. The Dictator: Autocratic task master
Cecille B DeMille, John Huston, Michael Mann, Otto Preminger, John Ford
3. The Hack: Marginal talent making commercial films
Kevin Smith, Michael Bay, Jerry Bruckheimer
4. The Sensitive artist: Personal emotional and intimate
John Cassavetes, Tod Solenz, John Sayles, Sophia Coppola
5. The Technician: Brilliant technical mastery. Very ambitious projects
James Cameron, Ridley Scott, Peter Jackson, Steven Spielberg, David Fincher
6. The Stylist: Visually brilliant, highly stylized
Tim Burton, Jean Jennau, Julie Taymor, David Lynch, Sam Peckinpah, Peter
Greenaway, Guillermo Del Toro, Terry Gilliam, Wes Anderson
7. The Journeyman: Competent without depth
John Frankenheimer, William Friedken, Ron Howard, Norman Jewison, Clint
Eastwood
8. The Borrower: Derivative. Copies the work of other masters
Quentin Tarantino, Brian DePalma, Robert Rodriguez,
9. The Visionary: Masters of the medium with depth and artistry
Stanley Kubrick, Akira Kurasawa, Orson Welles, Terrance Mallick, Federico Fellini,
Sergei Eisenstein, aspiring: PT Anderson
10. The Intellectual: Philosophers considering human condition
Woody Allen, Hal Ashby, Ingmar Bergman, Billy Wilder, Hal Hartley

ON SET DIRECTING STYLE

The dictator **([Hitchcock,](#) [James Cameron,](#) [Fellini](#))**
In this style of directing, the director has a strongly assertive role and is very
dominant in the process of creating a dramatic work. Rehearsals are more or
less fully controlled and predictable, with the actors having little or no say.
The negotiator **([Robert Altman,](#) [John Cassavetes)](#)**
The negotiator' is a style of direction in which the director focuses on a more
improvised and mediated form of rehearsal and creation, using the ideas of
the production team and actors to shape a work in quite a democratic style.
The production evolves from the work rather than being hatched in the mind
of the director
The creative artist **([Tarantino,](#) [Scorsese,](#) [Woody Allen](#))**
The director sees himself or herself as a creative artist working with the
'materials' of dramatic creativity, be they the actors, designers and
production team. The "creative artist" wants input from the actors but, as
artist, has final say over what is included and how ideas are incorporated.

"Film is much too important an artform to be left to storytellers" - Peter Greenaway

ACTING

Acting is the work of an actor, which is a person in theatre, television, film, or any other storytelling medium who portrays a character

Acting in the 20th century has been greatly influenced by the theories of the Russian director Constantin Stanislavsky. An advocate of ensemble playing, he believed that an actor must strive for absolute psychological identification with the character being portrayed and that this identification is at least as important as mastery of voice projection or body movement. Stanislavsky's theories were popularized in the United States by the Group Theatre and later by Lee Strasberg at the Actors' Studio, which produced a generation of extremely naturalistic actors, notably Marlon Brando. The emergence of motion pictures and television has offered unprecedented opportunities for actors, the sensitivity of camera and microphone making subtlety of voice, expression, and movement absolutely essential. The camera will catch everything you do

METHOD ACTING
- Revolutionizes American film acting – becomes dominate style for achieving realism in films, replacing stiff acting of classic Hollywood
- Origin: Russian [Director I. Stanislavski](#) brings it to NY theater in 1922
- Grows popular in NY theater in the 30-s 40's   – spreads to Hollywood in 50's
- In film acting: camera catches your subtle expressions
    - In stage acting: actor must be big to reach back row
- Proponents: Daniel Day Lewis, James Dean, Marlon Brando, Monroe, De Niro. Paul Newman, Al Pacino, Edward Norton, Tom Cruise, many more

Characteristics
- *[Improvisation](#)* -– Deviating from the script by responding in the moment
- Emotional Underpinnings of role, used real emotions and memories
- Complete consumption in role: playing character off camera
- Research of character: history, activities
- Preparing your mind, body with exercises: Changing your body for role
- Gives acting a unifying principle and practice – legitimizes training

Other necessary Acting Training
Acting for the camera – learning to become aware of and utilize camera and lighting. Hitting places, finding your light, angle, entrances
Textual interpretation – Analyzing the text to find the character and personality
Voice – Training the voice for projection, pronunciation, and enunciation
Movement – Training the body to be expressive, fluid, ready and interesting
Specific skills: Dance, Horsemanship, Accents, Athletics, Swordsmanship, Stunts

The actor is judged by giving a convincing and believable performance. The actor's performance is mediated by particular signs including facial expression, emotion, and vocabulary. All these examples are known as performance signs. Performance signs are simple codes that the audience must decode during the actor's performance. It is the actor's job to deliver those codes effectively to the audience. If the audience does not find the character believable, then the actor has failed in their performance. Like other forms of communication, non-verbal or visual clues are tremendously important. Acting teacher Sanford Meisner once said, **"*An ounce of emotion is worth a pound of words.*"**

ACTING TECHNIQUES

Lee Strasberg's Method

An actor himself, Lee Strasberg's method was inspired by Stanislavski's system and the Moscow Art Theatre. His "method," derived from Stanislavski, encourages actors magnify and intensify their connection to the material by creating their characters' emotional experiences in their own lives. James Dean, Al Pacino, Alec Baldwin, Marilyn Monroe, Paul Newman, Dustin Hoffman, Angelina Jolie, Scarlett Johansson

Stella Adler

Stella Adler was the only American actor to study with Stanislavski himself, and developed her own "method" built on the work of Stanislavski and Lee Strasberg. Adler's technique differs from Strasberg's in that it emphasizes imagination in addition to emotional recall. Marlon Brando, Robert DeNiro, Benecio Del Toro, Mark Ruffalo

Meisner Technique

Sanford Meisner developed this unique approach in the 1930s, after working with Lee Strasberg and Stella Adler at The Group Theatre. Like most teachers before him, Meisner taught his students to "live truthfully under given imaginary circumstances." His approach is an imminently practical one; his famous repetition exercise, breaks down overly structured technique and builds openness, flexibility, and listening skills. Robert Duvall, Grace Kelly, Gregory Peck, Diane Keaton.

Michael Chekhov

Anton Chekhov's nephew and Stanislavski's star student, Michael Chekhov developed his own acting technique after exile from Russia brought him to Europe and the United States in the late 1920s. Chekhov pioneered a psycho-physical approach to acting, focusing on mind, body, and a conscious awareness of the senses. Clint Eastwood, Anthony Hopkins, Helen Hunt, and Jack Nicholson

Practical Aesthetics

This action-based acting technique was developed by playwright David Mamet and actor William H. Macy. Incorporates elements of Stanislavsky and Meisner. It involves a four-step scene analysis that simply focuses on pursuit of an action; actors are taught to focus on what is literally happening in the scene and what is desired of the other characters. Felicity Huffman, Rose Byrne, Jessica Alba, and Camryn Manheim.

Uta Hagen

Her popular technique emphasizes realism and truth above all else; "substitution" encourages actors to substitute their own experiences and emotional recollections for the given circumstances of a scene. Matthew Broderick, Sigourney Weaver, Jack Lemmon

Viola Spolin

Viola Spolin's unique "Theater Games" approach focuses on improvisational exercises for the actor, and is considered to be a major contributor to the improvisational theater movement in the United States. Her "Improvisation for the Theater" is often called the "improv bible," and teaches actors to live in the moment and respond quickly and truthfully to their present circumstances. Spolin's son Paul Sills was at the forefront of Chicago's Second City and taught his mother's techniques to generations of comedy stars: Alan Arkin, Fred Willard, Dan Aykroyd, Gilda Radner.

"Plastic surgery and breast implants are fine for people who want that, if it makes them feel better about who they are. But, it makes these people, actors especially, fantasy figures for a fantasy world. Acting is about being real, being honest. " ~ Kate Winslet

ACTING STYLES FOR DIFFERENT PRODUCTIONS

1. **Theatrical Acting:** Dramatic and large, acting for the stage requires the actor to reach the back of the theater with their performance. Actions and emotions may be larger to reach everyone. Lines must be uttered clearly and subtle facial changes may be lost
2. **Shakespearean Acting:** The most dramatic and literate of performances. Shakespearean acting style is generally termed today as being melodramatic. This is distinguished by emphasized and even exaggerated displays of emotions, as well as relatively stereotypical characters.
3. **Realistic Film Acting:** Acting designed to resemble life. Naturalistic, honest and reflective of how humans interact in real life. Used in most dramatic film and TV productions. Considered the standard
4. **Comedic Acting:** Emphasis is not on realism but on humor and humorous behavior. Roles are extreme and characters are pushed to the absurd for comedy. Characters will do unrealistic things for purpose of a laugh
5. **Stylized Reality:** Special and specific styles in which lines are delivered according to the directors wishes. Emphasis is not on reality, but a stylistic tone set by the director and production. Wes Anderson's films demands a stilted delivery from the actors.
6. **Period Acting:** Requires research on the part of the actor to behave and speak in the manner of the time in which the production is set. Special attention must be made to accents, language and social status
7. **Blockbuster Acting:** When appearing in large epic films with huge sets and outlandish plots the actors must raise their performance to match the production. Heroes and villains are dramatic and over the top, often saying lines that cannot be believable if read realistically. No one attempts to rule the universe in real life, so realistic acting won't do. Dramatic intense performances are required.

DIFFERENCES IN TV vs. FILM ACTING

Acting for the camera is mostly the same in film vs. TV. Increasingly the mostly use the same cameras. Hitting marks and finding light all translates from film to TV. But there are some differences due to the nature of the TV Medium

1. Faster production, less set up time, less time for experimentation
2. More lines to learn in less time
3. Influence of audience feedback on actors
4. Characters become a part of audience's life. They become associate closely with the roles. Changing or damaging that relationship can be dangerous
5. Passage of time allows for character to grow, change, evolve.
6. Rapport – Length of run can allow actors to develop great rapport with actors. This can allow for exchanges of dialogue that weren't possible at start of run

"Bad acting comes in many bags, various odors. It can be performed by cardboard refugees from an Ed Wood movie, reciting their dialogue off an eye chart, or by hopped-up pros looking to punch a hole through the fourth wall from pure ballistic force of personality, like Joe Pesci in a bad mood. I can respect bad acting that owns its own style."   ~James Wolcott

SOUND

Sound is arguably on par with video as the most important element to be able to manipulate and control during production and post-production. Too often filmmakers focus all of their attention on video footage and ignore the quality of their sound. Interestingly enough, audiences seem to be more annoyed by poor sound quality than by poor cinematography.

"Human beings are very good at interpreting sound. Right back to when our prehistoric selves will have heard a twig snap in a forest and thought I'm dead'.

Crew

Production mixer: The sound engineer on the production set;
Sound designer: The individual responsible for planning and directing the overall sound of a film through to the final mix.
Composer: Composes music for a film to match the action in on the screen
Sound mixer: Mixes final edit so that the sound levels are correct
Music supervisor: Selects music and secure the rights for songs to be used in films.

Soundtracks   *"Sound is 51% of a film"* ~Hitchcock

1. All the sounds heard in a film collected on several, separate tracks so levels can be raised individually
2. Soundtrack Album released to the public for sale
3. All songs used in a movie

Score: Music composed for a movie and specifically scored to the action of the film

Soundtrack Elements

Production Sound: Dialogue of actors
Voice Over/Animation: Recorded cleanly in post for animated characters
ADR: Studio re -recordings of dialogue, done to fix production sound
Foley: incidental sound of actors on set
Score: Musical accompaniment
Sound EFX: explosions, gunfire, vehicles, etc.

Stages of Sound Post-Production
1. Sound and picture synched
2. Rough cut of picture
3. ADR and Foley done in post
4. Music composed or found for scenes
5. Sounds found, altered, and synched to picture
6. Sounds edited and synched to picture
7. Sound Mix
8. Sound mastering

Sound Mixer on set with cart

Types of Sound in Media

Diegetic sound: Sound that has its source in the narrative world of the film, whose characters are presumed to be able to hear it. (Dialogue, traffic noise, room noise)

Non-diegetic sound: Sound that does not have an identifiable source in the characters' world and that consequently the characters cannot hear (Music, narration)

Direct sound. Live sound. This may have a sense of freshness, spontaneity and 'authentic' atmosphere, but it may not be acoustically ideal.

Studio sound. (ADR) Sound recorded in the studio to improve the sound quality, eliminating unwanted background noise ('ambient sound'), e.g. dubbed dialogue. This may be then mixed with live environmental sound.

Selective sound makes us aware specific sounds in a scene such as the ticking of a watch or a bomb. This can sometimes be a subjective device, leading us to identify with a character: to hear what he or she hears.

Sound perspective/aural perspective. Sounds come from different places and have unique qualities depending on location. Making those sound match the picture on the screen is key. How would a character hear from their location on screen?

Sound Bridge/Bleed. Adding to continuity through sound, by running sound from one shot across a cut to another shot to make the action seem uninterrupted

Wild track (asynchronous sound). Sound which was self-evidently recorded separately from the visuals with which it is shown. For example: crickets, waves

Voice-over narration. Commentary spoken off-screen over the shots shown. The voice-over can be used to:
- to add extra information not evident from the picture
- to interpret the images for the audience from a particular POV
- to link parts of a sequence or program together

The commentary confers authority on a particular interpretation, particularly if the tone is moderate, assured and reasoned. In dramatic films, it may be the voice of one of the characters, unheard by the others.

Sound effects (SFX). Any sound from any source other than synchronized dialogue, narration or music. Dubbed-in sound effects can add to the illusion of reality: a stage- set door may gain from the addition of the sound of a creaking.

Music. Music helps to establish a sense of the pace of the accompanying scene. The rhythm of music usually dictates the rhythm of the cuts. The emotional coloring of the music also reinforces the mood of the scene.

Silence. The juxtaposition of an image and silence can frustrate expectations, provoke odd, self-conscious responses, intensify our attention, make us apprehensive, or make us feel dissociated from reality.

Terms

ADR: Automated dialogue replacement, a widely used postproduction process in which actors watch the film scene and re-record their lines cleanly in a studio -to be mixed into the soundtrack

Boom: A long pole used to hold a microphone above the actors to capture sound while remaining outside the frame.

Clapboard: A device used to record shot and scene number that is snapped before each take. Its sound is used to synchronize the sound recordings and camera images.

Counterpoint: Sound that is counter to what is expected by audience for dramatic intent. A jarring juxtaposition of sound

Foley artist: A member of the sound crew who generates live synchronized sound effects such as footsteps, the rustle of clothing, or a key turning in a lock, while watching the projected film.

Mix: The combination by the sound mixer of separate soundtracks into a single master track that will be transferred onto the film print together with the image track to which it is synchronized.

Multitrack sound recording process: Introduced in Robert Altman's Nashville (1975), a process where as many as twenty-four separate tracks of sound can be recorded onto twelve tracks.

Narrative cueing: The way that music tells us what is happening in the plot

Off screen sound: describes sound that does not have a visible onscreen source

Postproduction sound: Sound recorded and added to a film in the postproduction

Room tone: The aural properties of a location that are recorded and then mixed in with dialogue and other tracks to achieve a more realistic sound.

Signifier of emotion: film music's function in conveying subjectivity and feeling.

Sound montage: A soundtrack is not a continuous gush of sound from the real world but is composed of separate elements whose relationship to each other can be creatively manipulated and reflected upon.

Sound mixing: An important stage in the postproduction of a film that takes place after the image track, including the credits, is complete; the process by which all the elements of the soundtrack, are combined and adjusted; also called re-recording.

Stinger: Sound that forces the audience to notice the significance of something onscreen, such as the ominous chord struck when the villain appears.

THX: a design and quality control system for the playback environment in a theater

Voiceover: A voice whose source is neither visible in the frame nor implied to be offscreen; it typically narrates the film's images, such as in a flashback or the commentary in a documentary film.

MUSIC IN FILM

A film score is original music written specifically to accompany a film. The score forms part of the film's soundtrack, which also, usually includes pre-existing music, dialogue and sound effects, and comprises a number of orchestral, instrumental, or choral pieces called cues, which are timed to begin and end at specific points during the film in order to enhance the dramatic narrative and the emotional impact of the scene in question.

Found music is music recorded in the past and found by a Music Supervisor and used in a film scene. The music can bring tremendous meaning and association to the scene, often acquired from previous experience with the song. Filmmakers will use familiar found music to play on those associations and enhance a scene's impact

WHAT ARE THE FUNCTIONS OF FILM MUSIC?

1. Commenting
Music can put a judgement on certain movie scenes, it can state that a certain battle scene is heroic, a certain dialogue is sad etc. In the early days of film music, the function of the music was most of the time to comment on the images.

2. Illustrating Movement
Another function that feels rather old fashioned and comedic. Accenting with the music every movement seen on screen is called mickey-mousing. It can be great in slapstick moments and when done well even in dramatic ones

3. Create Atmosphere
This is one of the strongest functions of music in the movies. It can set the tone of the movie. Just by the way the score comes in for the first time in the movie makes it possible to know the genre and the "level of drama" of the movie.

4. Portray Emotions
Another very strong function. Music can serve the movie by getting into the emotions of the characters. A face with a neutral expression can be pushed into "feeling" many different things just by what kind of music is used. It easily evokes emotions with the audience and can be very manipulative

5. Time/Period References
Music can also work very well to establish a certain time or period. Music that sounds very baroque will put us back into the 18th century.

6. Parody
Music can influence very strongly whether we find a scene to be serious or laughable. It can use this ability to create fantastic parodies of characters or situations in the movie. One very simple example would be combining violent action with silly music

7. Create Unreal Situations
Characterizing nightmares or situations of shock or being paralyzed can be done perfectly by the music. Anything that gives the feeling of not being real can be greatly enhanced by the music.

EDITING

The film editor works with the raw footage, selecting shots and combining them into sequences to create a finished motion picture. Film editing is described as an art or skill, the **only art that is unique to cinema**, separating filmmaking from other art forms that preceded it, although there are close parallels to the editing process in other art forms like poetry or novel writing. Film editing is often referred to as the "invisible art"[1] because when it is well practiced, the viewer can become so engaged that he or she is not even aware of the editor's work. On its most fundamental level, film editing is the art, technique, and practice of assembling shots into a coherent sequence. The job of an editor isn't simply to mechanically put pieces of a film together, cut off film slates, or edit dialogue scenes. A film editor must creatively work with the layers of images, story, dialogue, music, pacing, as well as the actors' performances to effectively "re-imagine" and even rewrite the film to craft a cohesive whole. Editors usually play a dynamic role in the making of a film. Sometimes, auteur film directors edit their own films. Notables: Akira Kurosawa, Coen s

Film Workers

Editor: Assembles film and arranges scenes. Synchronizes sound and picture. Suggests sequences and arranges montages. Also spot mistakes and covers them
Director: Reviews Editor's work and directs editing process
Sound Editor: Once picture is done, sounds of the scene are built in
Sound Mixer: Once all sounds are edited, they are mixed together to determine levels

Editing

1. Once a film is shot - it is edited
2. Sound and picture are **synchronized:** Process of matching up sound and picture
3. The best takes are chosen
4. Stages: Assembly edit, rough cut, fine cut, final cut, picture lock, sound editing, sound mixing, special EFX and titles added, mastering
5. *Sometimes* different endings are created and tested
   Sometimes films are **test screened** and reshot to accommodate audience taste
6. Editing Drafts: Rough Cut, Director's Cut, Fine Cut, Picture Lock, Sound edit, Mastering
7. Final cut

Pace – cut rate

1. Slower: Builds tensions, allows audience to really study performance.
2. Faster: heightens excitement, attention and stimulates viewer eyes
3. Slower: Can be hypnotic, meditative, concentrated, tense
4. Faster: Great for action, shock, excitement and even comedy. Picks up the pace of film and can increase attention.

Cut on action

• As character or object moves on screen, eyes start to follow
• Cutting on action 'hides' cut in motion already on screen
• Cut to shot of character or object already in motion
• Keep movement consistent in directions, speed

"All filmmaking is just gathering footage to edit" ~Stanley Kubrick

EDITING STYLES

CONTINUITY / INVISIBLE EDITING: This is the omniscient style of the realist feature films developed in Hollywood. The vast majority of narrative films are now edited in this way. The cuts are intended to be unobtrusive except for special dramatic shots. It supports rather than dominates the narrative: the story and the behavior of its characters are the center of attention. The technique gives the impression that the edits are always required, are motivated by the events in the 'reality', that the camera is recording rather than the result of a desire to tell a story in a particular way. The editing isn't really 'invisible', but the conventions have become so familiar to <u>audiences</u> that they no longer consciously notice.

<u>Conventions of Continuity Editing</u>

• **Linear narratives** in the classic Hollywood style call for "invisible editing." Transitions are smooth and practically unnoticeable, without jarring cuts

• **180-degree rule** is a basic film guideline that states that two characters or other elements in the same scene should always have the same left/right relationship to each other, so the audience never gets confused about the positions of the characters. If you were to diagram a scene and drew a line between the two characters, the camera would always be on one side of the line. All shots of the people must be taken from the same side of the line. To move the camera to the other side is to "cross the line" which creates a jarring shot and can confuse the audience about the geography of the scene.

• **Face-to-face and dialogue scenes are shot over the shoulder**. Shot reverse shot is a film technique where one character is shown looking at another character and then the other character is shown looking back at the first character. Since the characters are shown facing in opposite directions, the viewer assumes that they are looking at each other.

• **Eyeline match:** When a character looks off-screen at an object, another character or simply the view, the audience wants to see what the character sees. The next shot usually shows the audience what the character is looking at. This helps create order and meaning in cinema space. Shot A shows the character "look" at the action happening in Shot B. It makes cuts smoother since the viewer expects the cut and is eager to see what's next.

• **Match on action:** When some action is happening in a shot, the same piece of action must be going on in the next shot. The editor can play with the timing, to match exactly or only approximately but matching actions helps make the cut less noticeable.

* **Match cut:** Framing in a successive shot an object which begins with a shape or contour similar to an image in the preceding shot. In Alfred Hitchcock's Psycho, for example, the camera cuts from Marion Crane's eye to the shower drain. The circumference and location in the frame of the two circles are identical. The shots may be placed back-to-back (plastic cut) or one may dissolve into the next (plastic dissolve). Also called a GRAPHIC MATCH.

RUSSIAN EDITING & THE MONTAGE - ignores space and time
Montage Theory, in its rudimentary form, asserts that a series of connected images allows for complex ideas to be extracted from a sequence and, when strung together, constitute the entirety of a film's ideological and intellectual power. In other words, the editing of shots rather than the content of the shot alone constitutes the force of a film. Many directors still believe that montage is what defines cinema against other specific media.

The principle contribution of Soviet film theorists to global cinema was Montage Theory, which brought formalism to bear on filmmaking. **Soviet montage theory** is an approach to understanding and creating cinema that relies heavily upon editing.

Montage Does:
- Speeding up or slowing down our perception of time
- Manipulating rhythm and tempo to create a visceral response
- Creating visual metaphors to elicit meaning

Methods of Montage
- Metric – cutting to the beat
- Rhythmic – concerned with the rhythmic action on screen rather than cuts
- Tonal – concerned with the tone of the shot: lighting, shadow, color
- Over-Tonal - concerning how large sequences play against each other
- Intellectual – juxtaposition of ideas and images

OTHER EDITING TECHNIQUES

PARALLEL DEVELOPMENT/PARALLEL EDITING/CROSS-CUTTING. An intercut sequence of shots that change back and forth between one scene and another. Two distinct but related events seem to be happening at approximately the same time. A chase is a good example. Each scene serves as a cutaway for the other. Adds tension and excitement to dramatic action.

POINT-OF-VIEW (POV) SHOT: A shot which represents what a character is looking at. It is seen more or less from his/her perspective and thus often increases the viewer's emotional identification with that character. A POV shot usually follows a shot of the person (whose view it represents) looking off-screen. This set up is often referred to as "motivated POV."

THE FRENCH NEW WAVE filmmakers such as Jean-Luc Godard and François Truffaut and their American counterparts such as Andy Warhol and John Cassavetes also pushed the limits of editing technique during the late 1950s and throughout the 1960s. French New Wave films and the non-narrative films of the 1960s used a carefree editing style and did not conform to the traditional editing etiquette of Hollywood films. Like its dada and surrealist predecessors, French New Wave editing often drew attention to itself by its lack of continuity, its demystifying self-reflexive nature (reminding the audience that they were watching a film), and by the overt use of jump cuts or the insertion of material not often related to any narrative.

"Movies become art after editing. Instead of just reproducing reality, they juxtapose images of it. That implies expression; that's art." ~*Alejandro Gonzalez Iñárritu*

Film editing technology

The initial editing of all films was done with a positive copy of the film negative called a film workprint by physically cutting and pasting together pieces of film. Strips of footage would be hand cut and attached together with tape and then later in time, glue. Editors were very precise; if they made a wrong cut or needed a fresh positive print, it cost them money for the lab to reprint the footage and push the editing process back farther. With the invention of a splicer and threading machine with a viewer such as a Moviola, or "flatbed" machine the editing process sped up a little bit and cut came out more precise.
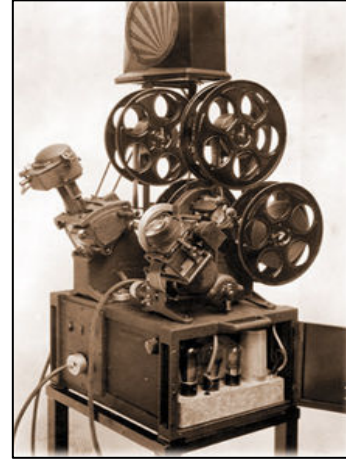
Non-linear editing systems

Today, most films are edited digitally (on systems such as **Avid, Final Cut Pro or Premiere Pro**) and bypass the film positive workprint altogether. In the past, the use of a film positive (not the original negative) allowed the editor to do as much experimenting as he or she wished, without the risk of damaging the original. With digital editing, editors can experiment just as much as before except with the footage completely transferred to a computer hard drive; losing the original footage is an only one computer crash away.

When the film workprint had been cut to a satisfactory state, it was then used to make an edit decision list (EDL). The negative cutter referred to this list while processing the negative, splitting the shots into rolls, which were then contact printed to produce the final film print or answer print. Today, production companies have the option of bypassing negative cutting altogether. With the advent of digital intermediate ("DI"), the physical negative does not necessarily need to be physically cut and hot spliced together; rather the negative is optically scanned into computer(s) and a cut list is conformed by a DI editor.

Post-Production

1. Picture and sound are synched
2. Basic assembly edit – Dialogue only
3. Rough Cut – May realize you need reshoots
4. Fine Cut – Some Sound added
5. CGI added as completed
6. Picture Lock
7. Sound editing
8. Sound mixing
9. Final Cut: The final version of the film

When you're in the editing room, the dangerous thing is that it becomes like watching a joke again and again Eventually, the joke starts to not be funny. So you have to be careful that you're not throwing the baby out with the bath water. ~Ridley Scott

Basic Editing Sequence

• Establishing Shot
• Master Shot
• Over the shoulder shots
• Close ups
• Back to Maser shot

THE FILM EDITOR MUST ALWAYS:

1. Watch every frame of raw footage. At least twice. Then start.
2. Nurture the relationship with a Director. It's sacred.
3. Find any shot instantly. Organization is paramount.
4. Factor in extra time for renders / exports / errors / crashes.
5. Attempt edits that shouldn't work. You'll be surprised.
6. Spend more time on audio. It is the glue of your edit.
7. Cut for the scene but always in context to the whole film.

Editing Techniques & Terms

BOOKENDING: Beginning & ending the film with scenes of similar location, actions or ideas

CUT: Sudden change of shot from one viewpoint or location to another. There is always a reason for a cut, and you should ask yourself what the reason is.
       1. Change the scene   2. Compress time
       3. Vary the point of view of the scene. (Move from Master to Close up)

  MATCHED CUT: A familiar relationship between the shots makes the change smoother
       1. Continuity of direction   2. Similar center of attention in the frame
       3. On action – Cut on action and join shots by that action

  JUMP CUT: Abrupt switch from one shot to another, used deliberately to make a dramatic point. A jarring edit that breaks continuity.

  MOTIVATED CUT: Cut made just at the point where what has occurred makes the viewer immediately want to see something which is not currently visible

CUTTING RATE: Rate of cutting can speed up or slowdown action. Frequent cuts may be used as deliberate interruptions to shock, surprise or emphasize.

CUTTING RHYTHM: A cutting rhythm may be progressively shortened to increase tension. Cutting rhythm may create an exciting, lyrical or staccato effect in the viewer.

CUTAWAY: A bridging shot between two shots of the same subject. It represents a secondary activity occurring at the same time as the main action. It may be used to avoid the technical ugliness of a 'jump cut'. It is often used to shortcut the passing of time.

CONTINUITY: Seamless realistic flow of time and space created by an Editor in a film

FADE: Gradual transition from a shot to black. Can be a fade up from black or down to black A slow fade-in is a quiet introduction to a scene; a slow fade-out is a peaceful ending.

DISSOLVE: A dissolve involves fading out one picture while fading up another over it. The images merge briefly before the new shots take over. A slow dissolve usually suggests the passage of time and place.

WIPE: An optical effect marking a transition between two shots. It appears to supplant an image by wiping it off the screen.

REACTION SHOT: Any shot in which a participant reacts to action that has just occurred.

INSERT/INSERT SHOT: A bridging close-up shot inserted into the larger context, offering an essential detail of the scene. Or reshooting of the action with a different shot size or angle

SUPERIMPOSITIONS: Two of more images placed directly over each other (e.g. and eye and a camera lens to create a visual metaphor).

INSET: An inset is a special visual effect whereby a reduced shot is superimposed on the main shot. Often used to reveal a close-up detail of the main shot.

SOUND BLEED: When sound from one scene spills or bleeds into another

SPLIT SCREEN: The division of the screen into parts showing several images at once. Can convey excitement, or be used to compare actions/words of characters

STOCK FOOTAGE: Common or iconic existing footage, used to save money or evoke history

Director's Cut

When shooting is finished, the director can then turn his or her full attention to editing with the editor and further refining the cut of the film. The film editor's first cut is molded to fit the director's vision. In the US, under Director's Guild rules, directors receive a minimum of 10 weeks from completion of principal photography to prepare their 1st cut.

While collaborating on what is referred to as the "director's cut", the director and the editor go over the entire movie in great detail; scenes and shots are re-ordered, removed, shortened and otherwise tweaked. Often it is discovered that there are plot holes, missing shots or even missing segments that might require that new scenes be filmed. Because of this time working closely and collaborating – a period that is normally far longer than the entire production - most directors and editors form a unique artistic bond

"A director shouldn't cut his/her own film because of this: objectivity. As a director, you have none. An editor has to know film grammar, screen structure, acting, directing, as well as the tools that we are known for; pacing and emotional impact."

THE MASTERS SPEAK….

Edward Dmytryk's Rules for editing……
- Rule 1: *NEVER* make a cut without a positive reason.
- Rule 2: When undecided, cut *long* rather than short.
- Rule 3: Whenever possible cut on action/movement
- Rule 4: The 'fresh' is preferable to the 'stale'
- Rule 5: All scenes should begin & end with action

Walter Murch – the Great sound designer says….
- Emotion - Does the cut reflect what the audience should be feeling at that moment?
- Story - Does the cut advance the story?
- Rhythm - Does the cut occur "at a moment that is rhythmically interesting and 'right'"/
- Eye-trace - Does the cut pay respect to the audience's focus of interest within the frame"
- 2D plane of the screen - Does the cut respect the 180 degree rule?
- 3D space of action - Is cut true to the physical/spatial relationships within the scene?

PUT YOURSELF IN THE PLACE OF THE AUDIENCE
1) What is the audience going to be thinking at any particular moment?
2) Where are they going to be looking?
3) What do you want to them to think about?
4) What do you want them to feel?

The Life of a Movie
- Sometimes films are test screened before an audience
- Sometimes multiple endings are created, and test screened
- Sometimes an alternative edit is made for foreign markets
- Sometimes a Director's Cut is made by the director if they're dissatisfied with
  - studio edit or if there is a chance for profit
- Sometimes an edit for broadcast TV is made.
- Sometimes an Extended Cut is made with deleted footage if the film is successful

PRODUCING

Producer

A film producer is a person who oversees film production. Either employed by a production company or working independently, producers plan and coordinate various aspects of film production, such as selecting the script; coordinating writing, directing, editing, arranging financing and distribution.

The Producer is a dreamer, a visionary, a businessman who wakes up one day and says, "I have an idea". He/she then takes that idea, gets the treatment, gets the script, attaches actors, gets a budget, and brings it to, or partners with someone for, financing. Then he/she oversees the shoot, the edit, selects a festival and, hopefully negotiates with distributors.

Here's what that entails:
1. Conceiving the movie's premise or securing the rights to a movie's source material (a script or book to be adapted or someone's life rights).
2. Lining up initial financing.
3. If there's no script, hiring a screenwriter and then working with that writer though a development process, which might mean more writers hired.
4. When the script is ready, hiring the creative team — which includes the director, cast and crew department heads.
5. Once filming begins, supervising the day-to-day operations on set.
6. And when the film is in post-production, working with the creative team on that end as well as people on the business side, focused on marketing and distributing

Level in Production credits
1.**Producer:** Manages entire production, budget, creative,
2. **Executive Producers:** Money & Contacts, Ent. Lawyer
3**. Co Producer:** Financing, Distribution
4. **Associate Producers:** Honorary, Connections, Favors
8. **Line Producer:** Makes film with crew and director. On site production rep

Production Goals
1. Successfully shoot and record script to director's satisfaction.
2. Safety
3. Minimize expenses
    a. Cutting deals with local merchants and governments
    b. Minimizing overages and payroll expenses by careful planning
    c. Cheap out when possible
4. Maintain shooting schedule: Cutting unnecessary scenes or limiting takes to expedite production
5. Avoid safety, union and legal entanglements by abiding by the laws and only cheating when ensured not to get caught
6. Satisfy Production Schedule contract to earn bonuses (Producer)
7. Satisfy Insurance requirements for completion timing

PRODUCER'S DUTIES

PRE - PRODUCTION

Legalities
1. Secure rights to script
2. Production Insurance
3. Location contracts
4. Crew contracts
5. Product Placement contracts
6. Securing financing
7. Production Accounts

Logistics
1. Shooting schedule
2. Scouting
3. Securing Locations
4. Getting Equipment
5. Hiring
6. Production Office
7. Set Construction

Creative
1. Script revisions
2. Casting, Contracts
3. Screen tests
4. Supervise construction
5. Selecting creatives
6. Themes, Tone, Mood
7. Selecting Director

PRODUCTION

Legalities
1. Shooting permits
2. Police for security & street closure
3. Safety personnel
4. Union rules on set
5. Contract with Locations
6. Overtime Penalties for shooting
7. Parking permits for crew trucks
8. Medic on set, Other safety personal
9. Production Insurance
10. Production reports

Logistics
1. Operational budget
2. Lockdown and lock off
3. Craft services – feeding crew
4. Payouts on location
5. Parking Lots and Vans
6. Catering to needs of prima donnas
7. Transportation for gear, crew, actors
8. Production Office
9. Petty Cash/Production supplies
10. Returns

POST - PRODUCTION

Legalities
1. Paying all salaries
2. Fulfilling production contract
3. Return all rented gear
4. Close out all rental agreements
5. Submit film for rating
6. Register film

Logistics
1. Oversee post-production
2. Complete titles and credits
3. Arrange for festival submission
4. Distribution
5. Marketing
6. Talk show appearances

Paperwork

Films generate a lot of paperwork. Every day reports are generated to keep everyone informed and on the same page. The AD is responsible for generating these reports daily:

Call Sheet
Detailed information on the next days shooting schedule, who is needed and when. Detailed called times (arrival times) for every crew and cast member.

Production Report
1. Full accounting of what was accomplished daily
2. Goes to Line Producer, Producer, payroll, studio
3. Accounting of pages covered, shots finished
4. Accounting of why goals were met or exceeded
5. **Final legal document** of the days shooting.

Sample Shooting Day
5:00am – Locations Manager shows, Security, Food service, Cops
6:00am – Food served at crew remote lot, Crew begins arriving
7:00am - Call Time – Layout crew, Art department
7:30am - Lighting crew
8:00am – Director, DP, Creatives
9:00am - Cast Call – go into makeup
10:00am – First shot
1:30pm – Lunch
2:30pm - break lunch
8:30pm – Camera Wrap, director walk away
9:30pm – Location Wrap – Crew walks
7:30am – Next day Call time

Considerations for Shooting Schedule

1. Daylight: Continuity must match
2. Number of set ups?
3. Lighting: How much time between set ups?
4. Changing locations? How long to reset?
5. Location rules, Neighborhood rules
6. Unions rules–Overtime? Turn around?
7. Hair/Makeup: Time? Continuity?
8. Actor availability: schedules & contracts
9. Stunt/Effects prep: Safety? Reset time?
10. Difficulty? Hardest shots first
11. Performance? What is being asked of Actor? Continuity?
12. Pick up shots – what can you shoot while you wait?
13. Shoot before you detonate!

Assistant Director

One of the most misunderstood positions on set. The AD is not really an assistant to the director, they will often have those. The AD runs the set and keeps things on point and on schedule. They get to worry about the logistics of filming while directors focus on the artistic side

Responsibilities

1. Shooting schedule
2. Runs the set. Direct crew
3. Creates Call Sheet/Production report
4. Maintains order on set - Calls quiet on the set
5. Manages extras and Production Assistants (PAs)
6. Petty cash
7. Helps make productions decision from a practical POV
8. The central planner and minder on set
9. Safety and Transportation

Appendix 1

Notes on Submitting Assignments

1. All homework must be typed & spell checked & submission attached
2. Your Name & Class in upper left of the page
3. Include Questions with Answers
4. Format cleanly, organize information clearly
5. If asked for a List, then list: 1, 2, 3
6. If asked to discuss or describe: write short essay
7. If absent, submit to Canvas later. Late work accepted for 1 week
8. Most Homework assignments should fill 1-2 pages.
9. Submit documents in correct format: doc. docx, pdf
10. Once graded check my comments on your work

Writing Tips

1. Effort is part of your grade so let's see it!
2. Answer the question asked. Don't go off topic
3. Remove 'I' from college level writing… "When I saw this film…"
4. Never Retell the Plot. Plot will never be the answer. No plot vomit.
5. Use terms, show that you have learned
6. Avoid clichés. Original writing only
7. Discuss specific examples from the film. Refer to scenes
8. For longer papers, have an intro that sets up the paper
9. Scholarship: Quote the booklet, videos etc. in your papers
10. Get Names and film titles correct. Look it up if your not sure.

Research

1. Imdb.com is you most important source for all things film. Actors, Directors, etc. are all listed and their careers outlined. Every film made pretty much is listed there with a lot of information on it.
2. Imsdb.com is the best site for film scripts. Find and read your favorite scripts to Hollywood movies
3. The Numbers Guide to the business side of Hollywood. Costs, box office
4. Variety Best site for weekly news on Hollywood. Stories, features, inside info and commentary
5. UCSD Library Guide to researching film studies from university

Writing Workshop

Keys to better writing:
1. Structure
2. Good intro
3. Editing and diction
4. Rewriting
5. Overview/Details
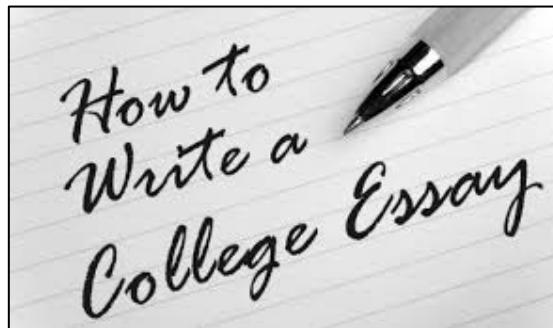
1. Structure
A. Intro 1 paragraph
Tell me what you are going to tell me. Have a strong thesis statement
Preview paper indicating direction of paper. Preview the main points
B. Body 5-8 paragraphs
The info. Select 3-4 main topics to address. Have supporting material
to back up your ideas: facts, quotes, stats, expert opinion, stories,
studies, etc.
C. Conclusion 1-2 paragraphs
Tell me what you told me. Draw final conclusions. Summarize and end
strong with final thought or fact

2. Intro
A good introduction is key. It sets up the paper. Preview your content and
give your paper a focus (thesis). It's the first thing I read so it makes a big
impression.   Often an intro is written last so that the writer can reflect on
what he/she has said.

3. Editing
Edit your writing for spelling and grammar. Check your diction – are you
using the right word? Are you saying what you really intend?

4. Rewriting
Write your paper once before the deadline and put it away. Then revisit it
and read what you have written. You will catch mistakes and spot unclear
writing.

5. Overview and Details
Maintain an overview of the topic that reflects a general understanding.
Include details to support your overview and ideas. Provide an
understanding of the whole while including specifics that show detail and
support your holistic understanding

General Guide to Formatting a Bibliography
<u>Book:</u> Author (last name first). Title of the book. City: Publisher, Date of publication.
<u>Magazine</u>: Author, "Article Title" Magazine Name. Volume number, (Date): page #
<u>Newspaper:</u> Author, "Article Title" Newspaper Name, city, state, date, edition, page #
<u>Person</u>: Full name (last name first). Occupation. Date of interview.
<u>Film:</u> Title, Director, Distributor, Year.
CD-ROM: Disc title: Version, Date. "Article title," pages if given. Publisher.
<u>World Wide Web</u>: URL (WWW address). author (or item's name), date

Formatting Lesson

Outlining

	Other ways of outlining
I: General Info	Dashes
A: Major Points	-
1. Sub Points	-
a. Details	Bullets
b. Details	*
2. Sub Points	*
B: Major Points	Numbers
1. Sub Points	1)
2. Sub Points	2)
II: General Info	
III: General Info	

Consistency – always keep your formatting consistent within a page

1. **Goal 1:** Consistency
2. **Goal 2:** Visually appealing

1. **Goal 1**: Inconsistent
2) *Goal 2* - Not visually appealing

Word Commands to Know

1. Basics: Edit > Cut, Paste
2. To Remove formatting: Select Text > Edit > Clear > Clear Formatting
3. Move photo freely in Word doc: Select Pic > Format Picture > Wrap text > Tight
4. To Correct photo in word doc: Click on Picture > Format Picture > Corrections
5. To Adjust space between lines of text: Select blank space & in

Formatting Your Paper - The MLA Way

1. Typed on 8.5 X 11-inch paper with 12 pt. font
2. 1-inch margins on all sides
3. Body text of the paper should be double spaced
4. First line of each paragraph indented one half-inch from the left margin
5. Only one space after periods or other punctuation marks
6. Number all of your pages in the upper right-hand corner - your page numbers should be a half inch from the top of the paper and in line with your right margin.

Tips to Good Writing

- **Avoid Clichés.** Clichés are trite, overused expressions, such as "light as a feather" or "hit the nail on the head."
- **Start your piece in an interesting way**. Even if your introduction is only one or two sentences, make sure it catches the reader's attention with precise language and an engaging style.
- **Accept that good writing means rewriting**. There's no way around it—once you've carefully developed a first draft, you must revise and polish (usually more than once) to have a top-notch piece.

Many of you need to dramatically improve your approach to writing. Please understand this is my attempt to help and <u>don't take these notes personally</u>. I am here to make you better and these notes will help with all college level writing going forward. Trust me.

1. DO NOT retell the plot. This is a classic mistake we in the business call PLOT VOMIT. In this course you will *NEVER* be asked to retell the plot of a film. Summarize quickly and move on to analysis. Discussing the plot or narrative form is not the same as retelling it. If you are going play by play: "this happened, then this happened, then....." – that's plot vomit.

<u>Bad Example:</u> "Then Rick comes into the room and yells at Sam...."

2. Remove 'I' from college level writing. You don't want to discuss your personal experience of watching the movie – make the paper about the subject, not YOU! Do not insert yourself into your paper.

<u>Bad Example</u> "When I sat down to watch…" The paper is NOT about your viewing experience

3. ANSWER the question. I don't want your general thoughts about the film and I certainly don't want a review. Stick to the Question and answer ALL PARTS of it. Short form college paper writing is no place for tangents. The simplest way to do this is to reverse the question:

<u>Good Example:</u> In "Casablanca we see a clear demonstration of Hollywood narrative style in the bar scene......"

4. Refer to the Book & Videos resources. Demonstrate a knowledge of your resources by using a quote from the film, book, handouts or videos. Show me you have done the course work in your paper. This is what I mean when I say scholarship.

<u>Good Example:</u> "In the book the author states that 'American Cinema was a character driven art form with a clear goal and conflict'"

5. Don't be GENERAL, USE SPECIFIC examples from the film to make a point about the film. Avoid vague language and avoid being too general. Be specific with specific examples.

<u>Good Example:</u> "In the next bar scene we see the narrative conflict established."

6. USE TERMS from the chapter and handouts in your paper. Demonstrate an understanding of the terms by using them correctly in your paper. Show me you understand terms by deliberately using them.

Good Example: "The Equilibrium of the film is disturbed by the appearance of Ilsa at the bar. Our Protagonist is clearly shaken"

7. Avoid clichés and conversational writing: Eliminate clichés from your writing. Don't write a paper like a conversation.

Bad Examples: *"This film is the cream of the crop" "And wouldn't you know, the protagonist surely did"*

8. Have a good INTRO that sets up the paper. A good quote, fact, expert opinion, observation or general statement about the film opens a paper nicely. Then work toward a thesis or restatement of the question. If the assignment is for 1 paragraph you first sentence is your intro.

Good Example: " '*Here's looking at you kid'* - a classic line from a film dear to the hearts of many Americans. Casablanca is one of American cinema's most treasured films and has been referred to as a "perfect script' by author Robert McKeyes. With it flawless execution of Hollywood Style, Casablanca features a central conflict for its protagonist Rick, to resolve. We see his goals shift and evolve as his equilibrium is disturbed by events in the film. Along the way he is heartbroken and reborn in a film that perfectly demonstrates Hollywood narrative style: character driven and linear.

9. End strong with a good conclusion: Wrap up your paper well with an ending that lets the reader know you are concluding. Save a juicy quote or fact to close on. Summarize what you have said without repeating.

Let me know if these notes help! I am trying to make the formula for getting an 'A' clear – not a mystery. Along the way I am hoping to improve your writing and scholarship. We get to do all this while watching classic films – not the worse thing……

Going forward if you make one of these basic errors I will simply refer you to this handout

Structure

I **N** **T** **R** **O** **D** **U** **C** **T** **I** **O** **N**	*Attention Getter Attention Getter Attention Getter Attention Getter* Introduction Introduction Introduction Introduction Introduction General information leading to your thesis General information General information leading to your thesis General Information Introduction Introduction Introduction Introduction Introduction Introduction Introduction Introduction Introduction Introduction Background Info Background Info Background Info Background Info Introduction Introduction Introduction Introduction Introduction Introduction Introduction Introduction Introduction Introduction THESIS THESIS THESIS THESIS THESIS THESIS THESIS THESIS **Main Point Preview Main Point Preview Main Point Preview**
B **O** **D** **Y** **P1**	*First Main point. First Main point. First main point. First Main point* *First Main point. First Main point. First main point. First Main point* Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Supporting Evidence Supporting Evidence Supporting Evidence Supporting Evidence Supporting Evidence Supporting Evidence Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 More Research More Research More Research More Research Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Expert Quote Expert Quote Expert Quote Expert Quote Expert Quote Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 **Wrap up first example Wrap up first example Wrap up** *Transition Transition Transition Transition*
B **O** **D** **Y** **P2**	*Second example of main point Second example of main point* Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Supporting Evidence Supporting Evidence Supporting Evidence Supporting Evidence Supporting Evidence Supporting Evidence Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 More Research More Research More Research More Research Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Expert Quote Expert Quote Expert Quote Expert Quote Expert Quote Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 Body P1 **Conclude First Main Point Conclude First Main Point** **REPEAT FOR 2nd & 3rd MAIN POINTS**
C **O** **N** **C** **L** **U** **D** **E**	*Summary Summary Summary Summary Summary Summary Summary* *Summary Summary Summary Summary Summary Summary* Conclusion Conclusion Conclusion Conclusion Conclusion Conclusion Final examples Final examples Final Examples Final Examples Final examples Final examples Final Examples Final Examples Conclusion Conclusion Conclusion Conclusion Conclusion Conclusion **Final Conclusion Final Conclusion Final Conclusion** *Clincher Clincher Clincher Clincher Clincher Clincher Clincher*

Appendix 2

The Grand Budapest Hotel   2014
Dir: Wes Anderson

Stars: Ralph Fiennes, F Murray Abraham, Bill Murray, Ed Norton, Willem Dafoe, Adrien Brody
Studio: Fox Searchlight Pictures, 99 minutes, Rated R, Shot in Germany, Poland.
Synopsis: The comedic adventures of Gustave H, a legendary concierge at a famous hotel from the fictional Republic of Zubrowka between the first and second World Wars, and Zero Moustafa, the lobby boy who becomes his most trusted friend.

Awards (9 noms, 4 wins, 2015)
Oscars Wins: Production Design, Costume, Hair/Makeup, Original Score
Oscar Nominations: Best Picture, Directing, Cinematography, Editing, Screenplay
Golden Globe: Best Picture: Comedy
Screen Actor Guild: Nominee for Ensemble Cast
Art Directors Guild: Best Production Design

Crew
Cinematography: Robert Yeoman (Moonrise Kingdom, Live and Die in LA)
Production Design: Adam Stockhausen (Moonrise Kingdom, Isle of Dogs)
Art Director: Stephan Gessler (V for Vendetta, Captain America, Inglorious Bastards)
**Costume Design:** Milena Canonero (4 Oscars: GBH, Barry Lyndon, Chariots of Fire)

Trivia
1. Unlike most movies, every time a newspaper article appears, it contains a complete depiction of the events in the headline, all written by writer/director Wes Anderson.
2. The highest-grossing independent film of 2014, and the highest-grossing limited-release film of 2014.
3. Despite the movie's title, Wes Anderson confessed in an National Public Radio interview that Prague was his main source of inspiration.
4. The highest-grossing film to date of writer/director Wes Anderson's career..
5. Graphic designer Annie Atkins had created a prop notebook for M. Gustave (Ralph Fiennes) to use. Fiennes immediately noticed that the notebook had no lines in it. He arguing that an organized and meticulous man as his character, would always prefer lines to write on, the design department got him a notebook with lines.
6. There are 3 different aspect ratios used in the film to match eras they are set in

"I have a way of filming things and staging them and designing sets. There were times when I thought I should change my approach, but in fact, this is what I like to do. It's sort of like my handwriting as a movie director. And somewhere along the way, I think I've made the decision: I'm going to write in my own handwriting."
~Wes Anderson

Note: Symmetrical Framing
Note: Mist sprayed n back
Note: Use of color

Note: Use of miniatures
Note: Set is being lit
Note: Use of color
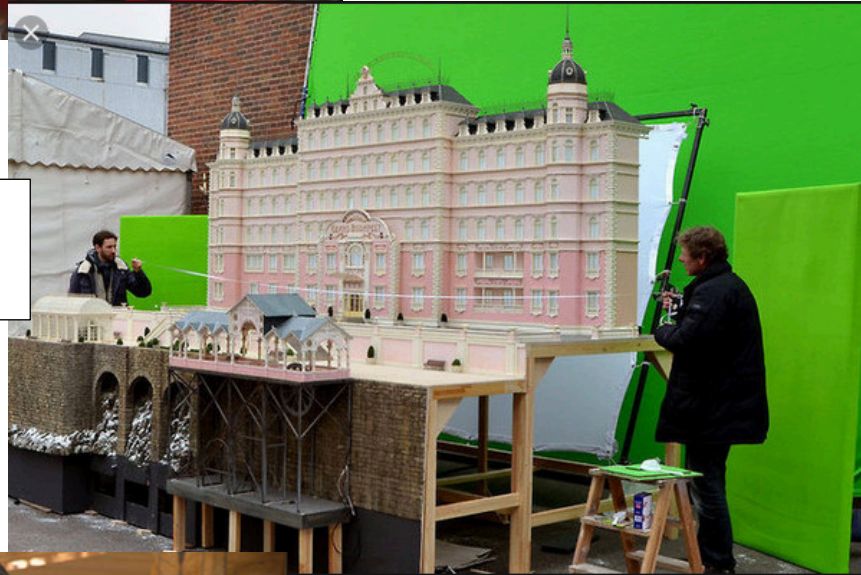
Note: Use of dolly track to set camera dolly in motion
Note: Mist in background for atmosphere
Note: Mobile light held by electrician

9   INT. L.A. BUSINESS LUNCH RESTAURANT - MIDDAY   9

Kaufman, wearing his purple sweater sans tags, sits with
Valerie, an attractive woman in wire-rim glasses. They pick
at salads. Kaufman steals glances at her lips, her hair, her
breasts. She looks up at him. He blanches, looks down.   *

                    KAUFMAN
          She looked at my hairline. She thinks   *
          I'm old. She thinks I'm fat. She --   *

                    VALERIE
          We think you're great.   *

                    KAUFMAN
          Oh, thanks, wow. That's nice to hear.

A rivulet of sweat slides down his forehead. Valerie watches   *
it. Kaufman sees her watching it. She sees him seeing her
watching it. She looks at her salad. He quickly swabs.

                    VALERIE
          We all just loved the Malkovich script.   *

                    KAUFMAN
          Thank you. That's... I appreciate that.   *

                    VALERIE
              (still looking at her salad)
          Such a unique voice. Boy, I'd love to   *
          find a portal into *your* brain.   *

                    KAUFMAN   *
              (laughing)   *
          Trust me, it's no fun.   *

                    VALERIE   *
              (laughs)   *
          So you're in production, right?   *

                    KAUFMAN
          Yeah, it is. They are. We are.   *

                    VALERIE
          That must be so exciting.   *

                    KAUFMAN
          Yeah   *

Uncomfortable silence. Kaufman tries to fill it.   *

                    KAUFMAN (cont'd)
          It's exciting to see one's work produced.   *

                                              (CONTINUED)

           VALERIE (cont'd)   *
    Good. So, tell me your thoughts on this
    crazy little project of ours.

In one motion, Kaufman swabs his forehead and pulls a book
entitled The Orchid Thief from his bag.

           KAUFMAN
    First, I think it's a great book.

           VALERIE
    Laroche is a fun character, isn't he?

Kaufman nods, flips through the book, stalling. A photo of   *
author Susan Orlean smiles from the inside back cover.   *

           KAUFMAN
    Absolutely. And Orlean makes orchids so
    fascinating. Plus her musings on
    Florida, orchid poaching. Indians.
    Great, sprawling New Yorker stuff. I'd
    want to remain true to that, let the
    movie *exist* rather than be artificially
    plot driven.

           VALERIE
    Okay, great, great. I guess I'm not   *
    exactly sure what that means.

           KAUFMAN
    Oh. Well... I like to let my work   *
    evolve, so I'd want to go into it with   *
    sort of open-ended kind of... and also   *
    not force it into a typical movie form.   *

           VALERIE
    Oh. That sounds interesting... what   *
    you're saying. I mean, I'm intrigued.

           KAUFMAN
      (blurting)
    It's just, I don't want to ruin it by
    making it a Hollywood product. Like, an
    orchid heist movie or something.
          (MORE)

                                    (CONTINUED)